

JUNE-JULY, 1958

Music Educators' Journal



new choral releases

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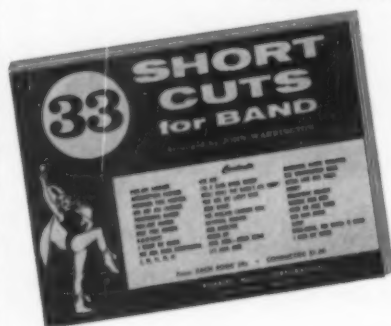


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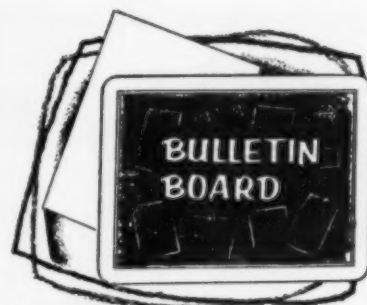
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IMC CONGRESS AND FESTIVAL. The International Music Council will hold a congress and festival in October and November, 1958, in Paris, France, assembling one of the largest concentrations of musicians from all parts of the world. These events coincide with the Seventh General Assembly of the IMC and the Tenth General Conference of UNESCO. Information on the IMC Congress and Festival can be secured from Jack Bor-noff, executive secretary of the International Music Council, UNESCO House, 19, Avenue Kleber, Paris XVI, France.

BAND CONDUCTORS CONFERENCE. July 14-18, 1958, the tenth annual National Band Conductors Conference, sponsored by the University of Michigan, will convene at Ann Arbor. The program announced by William D. Revelli, conductor of University of Michigan Bands, hosts to the conference, includes concerts, recitals, clinics, forums and demonstrations by national authorities. Participating will be University of Michigan's Summer Session Band, Wind Instrument staff, Woodwind Quintet and Baroque Trio. Also participating as campus guests are Lockport (Illinois) Township High School, Ernest Caneva, director, and a galaxy of stars which includes such names as Abato, Bell, Brasch, Cailliet, Casavant, Erickson, Evans, Farkas, Hovey, Jacoby, Ostrander and Schory.

The conference is offered by the Summer Session of the University of Michigan as a service to the band conductors of the nation, without any conference or registration fee. Exhibits and sessions are held in the air-conditioned University of Michigan ballroom. Further information may be secured from William D. Revelli, Harris Hall, University of Michigan, Ann Arbor.

GUGGENHEIM MEMORIAL CONCERTS. A feature of New York City's life for forty years, are again being presented this summer. As in past seasons, the Concerts are presenting the Goldman Band in fifty appearances on the Mall in Central Park and at the Music Grove in Prospect Park, Brooklyn. The season opens on June 18 and continues through August 15. Regular conductor of the Goldman Band is Richard Franko Goldman, who succeeded his father, Edwin Franko Goldman, founder of the Band in 1956.

WARING MUSIC WORKSHOP. The 1958 summer season of the Fred Waring Music Workshop, Delaware Water Gap, Pa., is scheduled from June 15 to August 10, 1958. The Workshop held its first classes in 1947 and since then has enjoyed continuing success with large enrollments each year. In 1957, in addition to a full season of classes in Delaware Water Gap, the Waring Workshop went "on the road" for one workshop. The pattern is being repeated in 1958 with a choral workshop, June 15-20, scheduled in Dallas, Texas, and then classes "at home" in Delaware Water Gap, featuring the following: Elementary Music Education Workshop, June 29-July 4; 2 Choral Workshops, July 6-11 and July 13-18; Alumni Choral Workshop, July 20-25; Youth Orchestra Workshop, July 25-31; Piano Sessions Workshop, July 27-August 1; Youth Music Workshop, August 1-August 10.

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ASCAP ELECTIONS. Paul Cunningham was re-elected by the ASCAP board of directors to serve a third term as president of the Society. Deema Taylor, past president, was elected secretary, replacing John Tasker Howard. The other officers of the Society remain the same: vice-presidents—Louis Bernstein and Otto A. Harbach; treasurer—Frank H. Connor; assistant secretary—George W. Meyer; assistant treasurer—J. J. Bregman.

COUNCIL FOR EXCEPTIONAL CHILDREN. As of April 9, 1958, the International Council for Exceptional Children, a department of the NEA, became known as the Council for Exceptional Children. The change in name was adopted by the Delegate Assembly of the Council at its spring meeting in Kansas City, Missouri. Lloyd M. Dunn, coordinator of special education, George Peabody College for Teachers, Nashville, Tennessee, is the newly elected president of the Council for Exceptional Children. Harley Z. Wooden, NEA Center, 1201 Sixteenth Street, N.W., Washington, D. C., is executive secretary.

ASSOCIATION OF EDUCATORS FOR GIFTED CHILDREN was organized at the Kansas City Convention of the Council for Exceptional Children. The purpose—"To provide a common meeting ground for all persons and groups interested in the education of gifted children." Membership is open to all interested persons, including parents, according to newly elected president Albert I. Oliver, professor of education at the University of Pennsylvania.

NEW NIMAC LISTS. The 1958 issue of Selective Music Lists for Band, Orchestra, String Orchestra and Choral Groups is now available. Published by National Interscholastic Music Activities Commission, an auxiliary of the MENC, 1201 Sixteenth Street, N.W., Washington 6, D. C. \$1.50, postpaid.

THE MUSIC INDEX, in its tenth year of publication as a guide to music periodical literature, presents in the pages of its monthly issues and annual cumulations the most complete record available of music, musical activities and research

Continued on Page Forty-Nine



FREDERICK FENNELL (left), conductor of the Eastman School of Music Wind Ensemble in Rochester, New York, and president of the College Band Directors National Association, was cited by the Veterans of Foreign Wars, through the Monroe County chapter in Rochester "for his contribution to the people of America for arranging high fidelity recordings of patriotic music." Recordings of the field music of the Army and the recording of "The Star Spangled Banner" led to the citation. Pictured with Mr. Fennell in presenting the gold plaque is Anthony Ferrarese, County Commander, Monroe County Council, Veterans of Foreign Wars.

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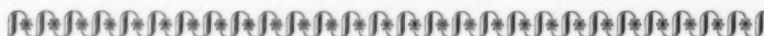
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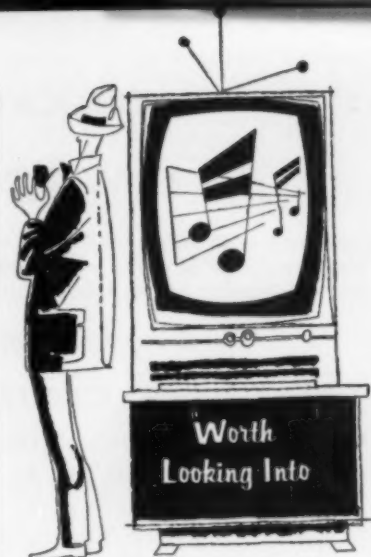
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CHORAL SETTING OF UN CHARTER.

A new choral setting, arranged for mixed voices, of selections from the UN Charter, was recently published by Carl Fischer, Inc., New York City. The setting was composed by William N. Simon especially for the United Nations Singers, a unique international chorus of volunteer members of the secretariat and permanent missions to the United Nations in New York, conducted by Donald Read, of the Juilliard School of Music. The UN Singers, from all over the world, join in each others' music. The songs of each country are always performed in their original language, taught phonetically to the members.

THE CONNchord. The first issue of a manufacturer-to-educator magazine carrying news about bands, people in music and musical instruments, was recently released by C. G. Conn, Ltd., of Elkhart, Indiana. The CONNchord is a 16-page 8 1/2 x 11 publication designed as the modern-day counterpart of Conn's long-time periodical, "The Musical Truth." The earlier magazine was first published in 1895 as "C. G. Conn's Truth" under the personal supervision of the founder of the company.

A PORTABLE ORGAN now being franchised to music retailers by M. Hohner, Inc., 350 Fourth Ave., New York 10, N.Y., reflects the craftsmanship of Hohner's accordion and harmonica lines, featuring a full four-octave keyboard conveniently set on a self-contained table with collapsible legs which fold easily into a light luggage-type case. The new carry-anywhere organ is so adaptable that its potential market is almost boundless, according to Paul F. Donath, general manager of the Hohner company. Among the outlets for the portable organ are expected to be public and Sunday schools, which will take advantage of the easy mobility of the instrument; apartment dwellers, small churches, radio and TV studios, choirs, composers, arrangers and for outings. The instruments operate on 110/120 volts; will retail for \$149.50, including federal excise tax.

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EDUCATIONAL DRUM RECORDING. The Ludwig Drum Company, 1728 North Damen Avenue, Chicago, recently released a new twelve inch high fidelity recording of all twenty-six Standard American Drum Rudiments and selected contest solos. Said William F. Ludwig: "This is a complete audio drum course expertly played by Frank Arsenault, National Champion Rudimental Drummer. It is hoped that this rendition of the rudiments will serve as an inspiration to all who hear them and will prove to be a valuable educational aid to the student, private teacher and music educator." Rudimental Record No. 2, \$4.00.

MONEY FOR CHOIR ROBES. Some three dozen methods of raising funds for choir robes are described in a newly revised booklet entitled "How to Raise Money for Choir Robes." All of these ideas have been tried and found to be successful, according to the Collegiate Cap and Gown Company, the publishers, who will send you a complimentary copy if you write to headquarters at 1000 North Market Street, Champaign, Illinois.

LILLYA ON CORNET AND TRUMPET. Two pieces of helpful literature, developed by Clifford Lillya, associate professor of brass instruments at the University of Michigan, are available through cooperation of Martin Band Instrument Company. The two papers, "Improving Intonation with Movable Slides" and "Repertory List for Cornet and Trumpet," were recently presented at the Midwest Clinic in Chicago. The "Movable Slides" paper is divided into two parts: "The Movable Third Valve Slide—Asset or Liability" and "First Valve Trigger—Help or Hindrance." Mr. Lillya has drawn many examples from musical scores to illustrate the points he makes. The "Repertory" is a comprehensive one and is graded for cornet and trumpet students from beginners through the college level. Both papers may be had without charge by writing The Martin Band Instrument Company, Elkhart, Indiana.



VICTOR SALVI (right), at the conclusion of recent conferences with T&D executives Max Targ, Solomon Dinner and Ed Targ, shakes hands with the latter upon consummation of arrangements whereby Targ & Dinner, Inc. are now exclusive distributors of Salvi harps in the United States. T&D thus become this country's only wholesale firm offering a complete line of harps from beginners' to artists' models. Salvi, American-born concert harpist of wide renown, some three years ago journeyed to Europe and found a sufficient number of skilled harp builders to form the nucleus for a harp-building plant which he established in Genoa. Because of his belief that there are undeveloped potentials in the harp for present-day orchestral music, he felt that something should be done to retain and strengthen the fast-ebbing craft of the harp-makers' guild. Fine harps, he says, will never be mass produced, and it takes a long time to train a harp craftsman. Mr. Salvi and members of the Targ & Dinner firm feel that an important contribution has been made to the music of the United States by the establishment of the Salvi factory and provision for distribution through selected retailers in America.

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Almost all experts agree that school pianos are required to take many times as much punishment as a piano built for home usage. They also agree that the tone properties should be of higher order, to encourage maximum appreciation by the student—that the pianos should be so constructed as to be thoroughly dependable, long-lived, and able to hold their tune.

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For many years, practically all pianos have been in a competitive race to capture the school market. Since many schools and institutions make their purchases on the basis of competitive bids, the easiest way to make sales is to offer the lowest price.

Technically, of course, almost *anything* with 88 keys, strings, actions, etc. can be called a "School Piano", even if it barely qualifies as a piano at all. When low price becomes the deciding factor in making sales, the temptation to reduce all manufacturing costs, and all standards of quality, becomes very obvious. The result is that most school studio pianos are among the lowest-priced pianos on the market. In fact, *some brands which boast certain features such as special back constructions, reinforced hammers, etc. in their small pianos, even omit those "advertised features" from their school pianos!*

This is all the more astonishing in view of the fact that almost all "school pianos" are larger instruments than the average "home" piano. Obviously, it is impossible for these larger pianos to cost less money than spinets and consoles, and yet be as well-built or as good as the smaller instruments!

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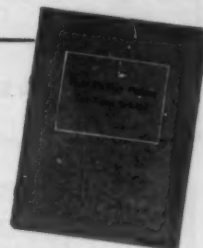
Story & Clark does not and cannot agree with the policy of reducing the quality of any school pianos. Quite the con-



trary. To our minds, schools should demand the very best: The young talent of America is being trained by the standards of school pianos which are often subjected to abnormally harsh treatment. Therefore, over the past ten years we have substantially raised the quality of our school pianos, to the point where they are the finest pianos we manufacture. *Rather than being the lowest-priced instruments in our line, they are among the very top-priced, and the extra dollars are spent on the inside, rather than the outside of our School Pianos.*

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GUIDEPOSTS FOR EDUCATION OF THE GIFTED. The Bureau of Publications, Teachers College, Columbia University, N.Y., has published a series of four four-page pamphlets written by Ruth Strang for the American Association for Gifted Children. The purpose of these publications is to assist school administrators, gifted students, their parents and their teachers in meeting problems connected with educating the gifted. Titles are: Guideposts for Administrators, Guideposts for Teachers of Gifted Children, Guideposts for the Gifted Children Themselves and Guideposts for Parents of Gifted Children. Purchase price for a set (one copy of each of the four folders) is 60c per set, \$4.50 for 10 sets. Individual folders—\$1.00 for 10 copies; \$4.00 for 50; \$7.50 for 100. Send orders to: Bureau of Publications, Teachers College, Columbia University, 525 West 120th St., New York 27, N.Y.

PARTNER SONGS. That means songs to sing in pairs—pairs of songs, not pairs of singers, necessarily. Any number of people can take sides and divide up the books and have fun. There are seventeen pairs of songs beginning with "Cielito Lindo" and "My Bonnie," ranging through "Ma Bella Bimba" and "La Donna E Mobile" from Rigoletto, to "Trampin'" and "Little David"—85 pages altogether. Selection and clever arrangements by Frederick Beckman, especially for use in assembly, community and recreational singing. List price \$1.20. Ginn and Company, Statler Building, Boston 17, Massachusetts.

HOAGY CARMICHAEL reveals another facet of his talents in a collection of songs for children recently published by Silver Burdett Company, Morristown, New Jersey. The title of the book is "Sing and Play with Hoagy Carmichael." Hoagy wrote all the tunes, but credits must be shared with the authors of the words, which include several besides Hoagy himself, with the illustrator Homer Hill and with Wally Schmidt of the Silver Burdett editorial staff who supervised the arrangements. Purpose of the publishers: To supply imaginative lyrics that explore the worlds of reality and fantasy set to sparkling melodies that catch the fancy of modern youngsters and make playing the piano a pleasure. Sample titles: "Clouds," "Easter," "Sing Me A Riddle," "Shooting Stars," "Raffles," and "The Old Prospector."

TRAVELING MUSIC SCORES. Music students, teachers and orchestra conductors in eastern colleges and universities have had opportunity to examine a collection of 1100 classical and contemporary music scores in the traveling display of Associated Music Publishers, BMI subsidiary. Many of the contemporary works in the display cannot be found anywhere else in the United States, and most of the scores can generally be seen only in a few large libraries in metropolitan areas. The exhibit, which contains copies of the musical scores published by Associated Music Publishers and the 18 major European publishers represented by it in the U. S., is useful to students and facilitates the planning of programs. The works range from simple choral selections for church and school to the most advanced orchestra scores.

Campuses thus far visited by the display include: Harvard University, Smith College, Wesleyan University, University of Connecticut, Hartt College of Music, State Teachers College at Lowell, Massachusetts, Wellesley College, Temple University, State University Teachers College at Fredonia, New York, Duquesne University, Pennsylvania State University, State Teachers College at Trenton, New Jersey, Lebanon Valley College, Syracuse University, State University Teachers College at Potsdam, New York, Ithaca College, Eastman School of Music, and the State Teachers College at Montclair, New Jersey.

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ADVERTISING AWARDS. The ninth annual Advertising Awards for the most effective use of musical themes in advertising have been announced by the American Music Conference. Closing date for all entries is January 21, 1959, and awards will be announced about April 15, 1959. For further information write: American Music Conference, 332 South Michigan Avenue, Chicago 4, Illinois.

12TH ANNUAL COMPOSITION CONTEST of The Friends of Harvey Gaul announces a prize of \$300 for the best piano solo in the 1958 competition. All compositions must be submitted on or before November 1, 1958, to The Friends of Harvey Gaul Contest, 315 Shady Avenue, Pittsburgh 6, Pennsylvania. Final decision of the judges will be announced April 1959.

HARP SOLO COMPETITION. The Northern California Harpists' Association announces its composition award for 1959 in the Eleventh Annual Competition for New Works for Harp. A cash prize of \$300 is offered for a harp solo or for a work for harp in a solo capacity in combination with one or more instruments. The competition is world-wide. A recording of the music is requested on platter or tape, as well as a manuscript of the composition. Award decisions will be made during the month of January, 1959, by a committee of harpists. For information on contest rules and special instructions, write to Yvonne LaMothe, Award Chairman, 687 Grizzly Peak Blvd., Berkeley 8, California. Deadline date for entries, also to be received at this address, is January 5, 1959.

Ruggero Maghini, Torino, Italy, won the 1958 award for his harp solo, "Suite Breve."

GRAND VOCAL CONTEST, a foreign competition open to citizens of the United States, has been announced by the Music Committee of the People-to-People Program. The contest, to take place in Belgrade, Yugoslavia on September 10-18, 1958, offers prizes from 80,000 to 200,000 dinars (rate of exchange is 300 dinars to the dollar; tourist rate 400 to the dollar). The deadline date was June 1, 1958. For further details write to the Music Committee of the People-to-People Program, P.O. Box 383, Charleston, West Virginia.

FIFTH NACWPI COMPETITION. George F. McKay, department of music, University of Washington, Seattle, was awarded first prize for his "Suite for Bass Clef Instruments." The announcement was made by William D. Fitch, Eastern Michigan College, chairman of the competition committee, Fifth Annual Musical Composition Competition, sponsored by the National Association of College Wind and Percussion Instructors. Selections from the winning suite are being published under NACWPI auspices this summer.

The contest committee, made up of faculty members from the Universities of Illinois and Michigan, also selected the following for honorable mention: Matt Doran, West Los Angeles, Calif.; Robert Jones, Redlands, Calif.; Kenneth C. Kraus, Decatur, Georgia.

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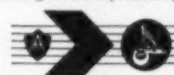


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AMERICAN COMPOSERS ALLIANCE AWARD. Thor Johnson received the Laurel Leaf Award of the American Composers Alliance on April 23 for "distinguished service to contemporary music." Mr. Johnson, who resigned last spring as music director of the Cincinnati Symphony Orchestra, to associate with Northwestern University School of Music, Evanston, Illinois, has conducted world premieres of 115 works, fifty-four of which were commissioned by him.

GUGGENHEIM AWARDS. Jack Hamilton Beeson, Ezra Laderman, Attilio Joseph Macero and Jan Meyerowitz received the 1958 Guggenheim Fellowship Awards for musical composition. The awards are made annually to persons who have demonstrated highest capacity for original research and artistic creation. Mr. Beeson, associate professor of music at Columbia University, has received other awards including the Prix de Rome, 1948-50, and a Fulbright Scholarship, 1949-50.

AMERICAN OPERA AUDITIONS. Eight winners of the first annual contest sponsored by American Opera Auditions, Inc., were heard on a special CBS Radio broadcast, May 4, 1958, with the Cincinnati Orchestra, conducted by Thor Johnson, and produced by music commentator James Fasset. The American Opera Auditions, Inc., formed to discover talented young American singers and to prepare and help start them on operatic careers, is affiliated with a number of Italian opera companies and music education groups.

The young artists, chosen from among more than three hundred aspirants at the first auditions in August, 1957, left for Italy last spring to make their opera debuts in Milan and Florence. The eight winners: Prudencija Bickus, soprano, East Chicago, Indiana; Rosalie Maresca, soprano, Jamaica, New York; Marjorie Smith, soprano, Milford, Connecticut; Sara Rhodes Hageman, soprano, Fort Worth, Texas; Jean Deis, tenor, Dayton, Ohio; Guy Gardner, baritone, Houston, Texas; Gene Boucher, bass-baritone, Jefferson City, Missouri, and Rold Reitan, baritone, Tacoma, Washington.



CLARINETISTS THREE. They appeared at the 11th Midwest National Band Clinic recently but not all at once with all six clarinets. The latter, left to right are: Eb soprano, Bb soprano, Eb alto, Bb bass, Eb contra-alto and Bb contra-bass clarinets. The men holding the clarinets are: Robert E. Lowry, Director of Bands at Morningside College, Sioux City, Iowa; Lucien Cailliet, Leblanc Musical Director; and Don McCathren, Leblanc Educational Director. Lowry was guest soloist with the All-American Bandmasters Band playing Alfred Reed's "Serenade," a symphonic solo for clarinet and band dedicated to Mr. Lowry and to be published by Hansen Publications, Inc. Messrs. Cailliet and McCathren presented a clarinet clinic, a feature of which was the new Cailliet composition for seven clarinets, entitled "Clarinet Poem."

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- HENRY SOPKIN, Conductor, Atlanta Symphony, and FRANK PERSOL, Director of Bands at Iowa State College, will be guest directors of the University and High School Summer Orchestras and the Summer High School Band.

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"First-chair players of the New York Philharmonic-Symphony demonstrate the various orchestral instruments and their special effects in this useful set. Mr. Beckett's explanations are clear and to the point and the recording (by Columbia Transcriptions) is superb. The *Complete Orchestra* should prove invaluable in schools."—PHILIP MILLER, N. Y. Public Lib., *Library Journal*, October 1957.

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PRIZE ANTHEM CONTEST. Under the auspices of the American Guild of Organists, a prize of \$150 has been offered by the H. W. Gray Company, Inc. to the composer submitting the best anthem for mixed voices. The text, which must be in English, may include seasonal anthems (Christmas, Easter, etc.). The winning composition will be published by the H. W. Gray Company, Inc. on a royalty basis. The manuscript, signed with a nom de plume or motto and with the same inscription on the outside of a sealed envelope containing the composer's name and address, should be sent to the American Guild of Organists, 630 Fifth Avenue, New York 20, N.Y., not later than January 1, 1959. Return postage must be enclosed.

The AGO prize of \$200 in the 1958 contest for organ composition (also offered by the H. W. Gray Company), was awarded to Ivan Langstroth, New York City, for his "Toccata in A Major."

MERIT SCHOLARS OF 1958. As announced in the February-March 1958 MEJ (page 88), some 300,000 high school seniors competed for the National Merit Scholarship Program in October, 1957. Edward C. Smith, vice-president of National Merit Scholarship Corporation, announces that the Program now has a list of over a thousand Merit Scholarship winners, representing every state in the union. For an official list of the winners, individual profiles, and background information on the Merit Scholarship Program, write to Edward C. Smith, National Merit Scholarship Corporation, 1580 Sherman Avenue, Evanston, Illinois.

AMERICAN MUSIC ABROAD. The National Federation of Music Clubs' second annual award of \$1,000 for the individual or organization accomplishing the most for American music abroad during the preceding concert season, was presented during the final New York Philharmonic broadcast of the 1957-1958 season on the CBS Radio Network to the Westminster Choir, which was appearing with the orchestra in Honneger's "Jeanne d'Arc au Bucher."

The award was received for the choir by John Finley Williamson, who during the choir's tour of twenty-two countries in the Far and Middle East and Europe between November 1, 1956, and March 1, 1957, conducted 147 concerts, presenting forty-one American compositions, each of which was heard between sixty and seventy-five times.

The Westminster Choir tour, arranged by the American National Theatre and Academy in cooperation with the State Department, involved 45,000 miles of travel and visits to seventeen countries.



ROY HARRIS (center), well-known American composer who is in residence at Indiana University this year, is shown looking over his composition, "When Johnny Comes Marching Home." At right is Tibor Kozma, conductor of Indiana University's Philharmonic Orchestra. W. C. Bain (left) is dean of the School of Music. The Harris composition was presented in a concert by the school's orchestra recently.



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Student Members Chapters

1957-1958

The roster of MENC Student Members Chapters for the 1957-58 school year is presented in these pages. Under the name of each institution will be found the name of the chapter faculty sponsor. The chapter serial number follows the name of the institution, while the figures in parentheses indicate the number of student members enrolled during the 1957-58 school year. Total student membership for the year as of April 30, 9,268, representing 359 institutions of higher learning in the United States and Canada. On the basis of previous experience, approximately 1,600 graduates who take teaching positions for the 1958-59 school year will be transferred to active membership status . . . Institutions interested in the MENC Student Membership plan may secure additional information and necessary enrollment forms by writing the MENC Headquarters Office, 1201 Sixteenth St., N. W., Washington 6, D.C. Student Members should be enrolled for the 1958-59 school year not later than November 15, 1958, to be certain of receiving the complete volumes of the Music Educators Journal and the official State Publication.

ALABAMA

Alabama Polytechnic Institute, Chapter 303, Auburn (19)
Charles A. Bentley
Talladega College, Chapter 294, Talladega (9)
Frank Harrison
Troy State College, Chapter 332, Troy (18)
Mary Vic Mauk
University of Alabama, Chapter 293, University (33)
Edward H. Cleino

ARIZONA

Arizona State College, Chapter 263, Flagstaff (31)
Rendol L. Gibbons
Arizona State College, Chapter 163, Tempe (10)
Eugene P. Lombardi
University of Arizona, Chapter 165, Tucson (46)
B. M. Bakkegard

ARKANSAS

Agricultural, Mechanical and Normal College, Chapter 318, Pine Bluff (6)
Grace D. Wiley
Arkansas Polytechnic College, Chapter 387, Russellville (11)
John H. Wainright
Arkansas State College, Chapter 279, State College (9)
Mary Elizabeth Beck
Ouachita Baptist College, Chapter 470, Arkadelphia (20)
James T. Luck
University of Arkansas, Chapter 90, Fayetteville (20)
Catherine McHugh

CALIFORNIA

Chico State College, Chapter 216, Chico (19)
Margaret S. Vance
College of the Holy Names, Chapter 403, Oakland (15)
Sister M. Theresa Agnes
College of the Pacific, Chapter 95, Stockton (34)
Eleanor S. Norton
Humboldt State College, Chapter 126, Arcata (7)
Floyd A. Glende
Immaculate Heart College, Chapter 304, Los Angeles (25)
Sister Mary Mathias
Los Angeles State College, Chapter 330, Los Angeles (223)
Patti Schlietett
Long Beach State College, Chapter 273, Long Beach (20)
Robert W. Winslow
Marymount College, Chapter 431, Los Angeles (7)
Margaret S. Goldie
Mount Saint Mary's College, Chapter 313, Los Angeles (7)
Sister Mary Celestine
Occidental College, Chapter 129, Los Angeles (21)
Olaf M. Frodsham
Pasadena College, Chapter 474, Pasadena (6)
Richard A. Friesen
Pepperdine College, Chapter 338, Los Angeles (5)
Frances Cole
Sacramento State College, Chapter 207, Sacramento (56)
Viola Boekelbeide
San Diego State College, Chapter 34, San Diego (32)
Richard C. Flye
San Fernando Valley State College, Chapter 404, Northridge (21)
Mary L. Reilly
San Francisco State College, Chapter 25, San Francisco (70)
M. Leonard Tabor
San Jose State College, Chapter 108, San Jose (38)
Russell M. Harrison
University of California, Chapter 124, Berkeley (12)
George Kyme
University of California, Chapter 11, Los Angeles (80)
Maurice Gerow
University of Redlands, Chapter 152, Redlands (10)
Edward C. Tritt
University of Southern California, Chapter 36, Los Angeles (87)
Ralph E. Rush
Whittier College, Chapter 352, Whittier (17)
Eugene M. Riddle

CANADA

University of Toronto, Chapter 109, Toronto, Ontario (12)
Robert A. Rosevear

COLORADO

Adams State College, Chapter 78, Alamosa (13)
Maurice H. Skones
Colorado College, Chapter 455, Colorado Springs (10)
Earl A. Juhas
Colorado State College, Chapter 67, Greeley (86)
John Fluke
Colorado State University, Chapter 211, Fort Collins (7)
Edward D. Anderson
Mesa Junior College, Chapter 457, Grand Junction (7)
Darrell C. Blackburn
University of Colorado, Chapter 104, Boulder (26)
Alden McKinley

CONNECTICUT

Danbury State Teachers College, Chapter 214, Danbury (55)
Mervin Whitcomb
Hart College of Music, Chapter 227, Hartford (71)
Rose H. Mende
University of Connecticut, Chapter 314, Storrs (18)
Robert Yingling
University of Bridgeport, Chapter 411, Bridgeport (25)
W. Earl Sauerwein

DELAWARE

Delaware State College, Chapter 369, Dover (4)
Thomas S. Griffin
University of Delaware, Chapter 48, Newark (6)
Elizabeth F. Crook

DISTRICT OF COLUMBIA

Howard University, Chapter 367, Washington, D.C. (92)
Lillian M. Allen

FLORIDA

Barry College, Chapter 246, Miami (5)
Sister Maura
Florida A and M College, Chapter 397, Tallahassee (43)
Grace Gray Johnson
Florida Southern College, Chapter 256, Lakeland (9)
Paul A. Leeman
Florida State University, Chapter 137, Tallahassee (19)
Lois L. Schnoor
Stetson University, Chapter 132, De Land (17)
Veronica Gove
University of Florida, Chapter 257, Gainesville (11)
Ouida Fay Paul
University of Miami, Chapter 128, Coral Gables (48)
T. C. Collins
University of Tampa, Chapter 230, Tampa (9)
Lyman Wiltse

GEORGIA

Clark College, Chapter 452, Atlanta (14)
J. deKoven Killingsworth
Georgia State College for Women, Chapter 24, Milledgeville (11)
Alberta G. Goff
Georgia Teachers College, Chapter 348, Collegeboro (35)
Daniel S. Hoole
Wesleyan College, Chapter 282, Macon (24)
William A. Hoppe
University of Georgia, Chapter 123, Athens (45)
Earl E. Beach and Roger Dancz

IDAHO

Northwest Nazarene College, Chapter 419, Nampa (8)
Deloris Waller
University of Idaho, Chapter 290, Moscow (25)
Elwyn Schwartz

ILLINOIS

Chicago Musical College, Chapter 23, Chicago (6)
Merton S. Zahrt
DePaul University, Chapter 253, Chicago (23)
Marjorie Kenney
Eastern Illinois University, Chapter 160, Charleston (60)
Maurice Allard and George Westcott
Elmhurst College, Chapter 101, Elmhurst (6)
Robert E. Restepyer
Greenville College, Chapter 75, Greenville (16)
James E. Wilson

MENC STUDENT MEMBERS CHAPTERS

ILLINOIS (Continued)

Illinois State Normal University, Chapter 30, Normal (22)
 Robert L. Borg
 Illinois Wesleyan University, Chapter 57, Bloomington (50)
 Varner M. Chance
 Knox College, Chapter 52, Galesburg (8)
 Creston Klingman
 MacMurray College, Chapter 370, Jacksonville (17)
 Henry E. Busche
 Millikin University, Chapter 112, Decatur (8)
 Robert H. Watkins
 Mundelein College, Chapter 88, Chicago (11)
 Sister Mary Christiane
 National College of Education, Chapter 429, Evanston (6)
 Marjorie P. Hunter
 North Central College, Chapter 250, Naperville (9)
 Marian H. Schap
 North Park College, Chapter 217, Chicago (11)
 Mrs. Rudolph Helin
 Northwestern University, Chapter 358, Evanston (42)
 Clifton A. Burmeister
 Olivet Nazarene College, Chapter 178, Kankakee (11)
 Harlow E. Hopkins
 Rosary College, Chapter 335, River Forest (5)
 Sister M. Honorius
 University of Illinois, Chapter 164, Urbana (81)
 Miss Sterling Price
 Western Illinois State College, Chapter 77, Macomb (25)
 C. A. Julstrom
 Wheaton College, Chapter 360, Wheaton (21)
 Russell H. Platz

INDIANA

Anderson College, Chapter 479, Anderson (15)
 I. Marie Lien
 Butler University, Chapter 70, Indianapolis (51)
 Charles A. Henzie
 DePauw University, Chapter 71, Greencastle (11)
 Dan H. Hanna
 Evansville College, Chapter 127, Evansville (17)
 Betty M. Kanable
 Goshen College, Chapter 390, Goshen (8)
 Ralph E. Wade
 Indiana Central College, Chapter 53, Indianapolis (18)
 Victor B. Danek
 Indiana State Teachers College, Chapter 45, Terre Haute (78)
 James Barnes
 Indiana University, Chapter 46, Bloomington (58)
 Dorothy G. Kelley and Thurber H. Madison
 Manchester College, Chapter 9, North Manchester (19)
 David C. McCormick
 St. Mary-of-the-Woods College, Chapter 72, St. Mary-of-the-Woods (12)
 Sister Marie Brendan
 Valparaiso University, Chapter 285, Valparaiso (11)
 Mary S. Myers

IOWA

Buena Vista College, Chapter 28, Storm Lake (21)
 W. B. Green
 Clarke College, Chapter 191, Dubuque (6)
 Sister Mary St. Ruth
 Coe College, Chapter 354, Cedar Rapids (7)
 Betty Debban
 Cornell College, Chapter 83, Mt. Vernon (11)
 Delinda Roggensack
 Drake University, Chapter 29, Des Moines (63)
 Stanford Hulshizer
 Grinnell College, Chapter 378, Grinnell (10)
 Charles L. Luckenbill
 Iowa State Teachers College, Chapter 35, Cedar Falls (68)
 Arthur L. Redner
 Morningside College, Chapter 170, Sioux City (5)
 Lois Grammer
 Simpson College, Chapter 47, Indianola (19)
 Robert Bruner
 State University of Iowa, Chapter 40, Iowa City (57)
 Neal E. Glenn
 University of Dubuque, Chapter 204, Dubuque (17)
 Doy M. Baker
 Wartburg College, Chapter 63, Waverly (26)
 Mai Hogan

KANSAS

Baker University, Chapter 464, Baldwin (8)
 E. L. Bailey
 Bethany College, Chapter 167, Lindsborg (20)
 Bertha McAllister
 Bethel College, Chapter 385, North Newton (4)
 David H. Suderman
 College of Emporia, Chapter 287, Emporia (18)
 George H. Jacobson
 Fort Hays Kansas State College, Chapter 193, Hays (43)
 Phyllis Anne Schleich
 Friends University, Chapter 251, Wichita (19)
 Margaret Joy
 Kansas State College, Chapter 26, Manhattan (19)
 Morris D. Hayes
 Kansas State Teachers College, Chapter 199, Emporia (41)
 J. J. Weigand
 Kansas State Teachers College, Chapter 376, Pittsburg (18)
 Gabriella Campbell
 Marymount College, Chapter 267, Salina (16)
 Eleanor L. Karls
 McPherson College, Chapter 59, McPherson (16)
 Donald R. Frederick
 Mt. St. Scholastica College, Chapter 280, Atchison (6)
 Joyce Wentz
 Ottawa University, Chapter 441, Ottawa (20)
 Howard G. White

Southwestern College, Chapter 210, Winfield (29)
 Ross O. Williams
 University of Kansas, Chapter 54, Lawrence (58)
 Miss Elin K. Jorgenson
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 Howard E. Ellis
 Washburn University, Chapter 173, Topeka (6)
 Gertrude Shideler

KENTUCKY

Eastern Kentucky State College, Chapter 44, Richmond (18)
 James E. Van Peursem
 Georgetown College, Chapter 351, Georgetown (26)
 Mrs. M. V. Conway
 Kentucky State College, Chapter 418, Frankfort (10)
 Richard L. James
 Transylvania College, Chapter 238, Lexington (2)
 Martha Jane Stone
 University of Kentucky, Chapter 242, Lexington (31)
 J. W. Worrel
 Western Kentucky State College, Chapter 8, Bowling Green (23)
 Claude E. Rose

LOUISIANA

Louisiana Polytechnic Institute, Chapter 414, Ruston (7)
 Edith M. Cotton
 McNeese State College, Chapter 353, Lake Charles (10)
 Norman E. Smith
 Northeast Louisiana State College, Chapter 212, Monroe (3)
 Florence Z. Allbritton

MAINE

Gorham State Teachers College, Chapter 226, Gorham (13)
 Miriam Andrews
 Northern Conservatory of Music, Chapter 428, Bangor (19)
 Francis G. Shaw

MARYLAND

College of Notre Dame, Chapter 228, Baltimore (9)
 Sister Mary Theresine
 Morgan State College, Chapter 386, Baltimore (30)
 Dorothy H. Banks
 Peabody Institute, Chapter 99, Baltimore (43)
 Haven Hensler
 University of Maryland, Chapter 225, College Park (9)
 Mary F. de Vermont
 Western Maryland College, Chapter 380, Westminster (9)
 Philip S. Royer

MASSACHUSETTS

Boston University, Chapter 17, Boston (140)
 Lee Chrisman
 New England Conservatory of Music, Chapter 166, Boston (49)
 Leta F. Whitney
 State Teachers College, Chapter 201, Lowell (78)
 Domenic R. Procopio

MICHIGAN

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 Jacqueline Maag
 Alma College, Chapter 97, Alma (10)
 Margaret Vander Hart
 Central Michigan College, Chapter 102, Mt. Pleasant (30)
 Olaf W. Steg
 Eastern Michigan College, Chapter 149, Ypsilanti (16)
 Ruth G. Fenwick
 Michigan State University, Chapter 14, East Lansing (22)
 Beatrice Mangino
 Northern Michigan College, Chapter 136, Marquette (7)
 Allan L. Niemi
 University of Michigan, Chapter 31, Ann Arbor (117)
 Sally Monsour and Allen P. Britton
 Wayne University, Chapter 107, Detroit (32)
 Wilbur J. Peterson
 Western Michigan College, Chapter 32, Kalamazoo (18)
 Jack J. Frey

MINNESOTA

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 Mayo Savold
 Carleton College, Chapter 103, Northfield (7)
 Marion Sanders
 College of St. Thomas, Chapter 321, St. Paul (10)
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 MacAlester College, Chapter 379, Minneapolis (4)
 Mary Barbara Ferguson
 MacPhail College of Music, Chapter 79, Minneapolis (14)
 George C. Krieger
 Mankato State Teachers College, Chapter 179, Mankato (28)
 Jane M. Eby
 Minneapolis College of Music, Chapter 389, Minneapolis (8)
 Peter D. Thack
 St. Cloud State Teachers College, Chapter 319, St. Cloud (43)
 Myrl Carlson
 St. Olaf College, Chapter 237, Northfield (40)
 Adolph White
 University of Minnesota, Chapter 125, Minneapolis (12)
 Paul S. Ivory
 Winona State College, Chapter 66, Winona (14)
 Walter Grimm

MISSISSIPPI

Delta State College, Chapter 373, Cleveland (13)
 Ann Reiners
 East Central Junior College, Chapter 74, Decatur (18)
 R. G. Fick
 Mississippi Southern College, Chapter 295, Hattiesburg (16)
 Roger P. Phelps
 Mississippi State College for Women, Chapter 255, Columbus (14)
 Edward G. Camealy

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Ralph E. Hart
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Robert A. Cruce
Northeast Missouri State Teachers College, Chapter 161, Kirksville (16)
R. E. Valentine
Northwest Missouri State College, Chapter 198, Maryville (11)
John L. Smay
Tarkio College, Chapter 402, Tarkio (6)
Veva Ballengee
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Paul W. Mathews
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Lewis B. Hilton
William Jewell College, Chapter 266, Liberty (27)
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Edmund F. Sedivy
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Lloyd Oakland

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Harry E. Holmberg
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Larry L. Havlicek
Hastings College, Chapter 154, Hastings (23)
William R. Galen
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Gaylord Thomas
Nebraska State Teachers College, Chapter 208, Peru (18)
Gilbert Wilson
Nebraska Wesleyan University, Chapter 205, Lincoln (54)
Leonard E. Paulson
University of Nebraska, Chapter 89, Lincoln (42)
David Fowler
University of Omaha, Chapter 437, Omaha (16)
R. W. Trenholm
Wayne State Teachers College, Chapter 181, Wayne (19)
Rex A. Conner

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- University of Nevada, Chapter 476, Reno (4)
Frederick Freeburne

NEW HAMPSHIRE

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David M. Smith

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- Caldwell College for Women, Chapter 334, Caldwell (8)
Sister M. Annunciata
Douglass College of Rutgers University, Chapter 197, New Brunswick (18)
George M. Jones
Montclair State Teachers College, Chapter 323, Upper Montclair (51)
Louis E. Zerbe
Trenton State Teachers College, Chapter 196, Trenton (69)
Otto H. Helbig

NEW MEXICO

- Eastern New Mexico University, Chapter 203, Portales (28)
Gillian Buchanan and C. M. Stookey

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Sister Rita Agnes
Columbia University, Chapter 111, New York (33)
Gladys Tipton
Eastman School of Music, Chapter 50, Rochester (82)
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Frederic F. Swift
Houghton College, Chapter 150, Houghton (26)
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Ithaca College, Chapter 219, Ithaca (148)
Celia W. Slocum
Manhattan School of Music, Chapter 469, New York (39)
Raymond LeMieux
Nazareth College, Chapter 328, Rochester (25)
Sister Kathleen
New York University, Chapter 22, New York (17)
Mary H. Muldowney
Rosary Hill College, Chapter 410, Buffalo (14)
Sister M. Brendan
State University Teachers College, Chapter 151, Fredonia (155)
William E. Mudd, Jr.
State University Teachers College, Chapter 3, Potsdam (313)
Mary E. English
Syracuse University, Chapter 215, Syracuse (37)
Ian Henderson
University of Buffalo, Chapter 456, Buffalo (15)
Irving Cheyette

NORTH CAROLINA

- Appalachian State Teachers College, Chapter 110, Boone (24)
Gordon A. Nash
Greensboro College, Chapter 19, Greensboro (15)
Carl N. Shull
Johnson C. Smith University, Chapter 240, Charlotte (15)
Christopher W. Kemp
Lenoir Rhyne College, Chapter 142, Hickory (12)
Helen M. Stahler
Meredith College, Chapter 175, Raleigh (6)
Belle Haeseler
Salem College, Chapter 69, Winston-Salem (6)
June L. Samson

- Wake Forest College, Chapter 434, Winston-Salem (1)
Thane McDonald
Western Carolina College, Chapter 356, Cullowhee (21)
Richard M. Renfro
Woman's College of the University of North Carolina, Chapter 20, Greensboro (7)
Birdie H. Holloway

NORTH DAKOTA

- Dickinson State Teachers College, Chapter 43, Dickinson (30)
Mrs. Eckhart J. Heid
Jamestown College, Chapter 223, Jamestown (11)
Donald W. Morris
Mayville State Teachers College, Chapter 440, Mayville (18)
Roger Hannay
Minot State Teachers College, Chapter 260, Minot (22)
John J. Spoelstra

OHIO

- Ashland College, Chapter 121, Ashland (17)
Robert W. Froelich
Bluffton College, Chapter 117, Bluffton (15)
Earl W. Lehman
Bowling Green State University, Chapter 147, Bowling Green (33)
Richard Ecker
Capital University, Chapter 172, Columbus (45)
Stephen M. Clarke
College Conservatory of Music, Chapter 100, Cincinnati (12)
Elizabeth M. Taylor
College of Mt. St. Joseph-on-the-Ohio, Chapter 189, Mt. St. Joseph (10)
Vincent A. Orlando
College of Mt. St. Mary of the Springs, Chapter 119, Columbus (12)
Sister Maris Stella
College of Wooster, Chapter 186, Wooster (29)
Stuart J. Ling
Dana School of Music of Youngstown University, Chapter 347, Youngstown (13)
Raymond H. Dehnboestel
Denison University, Chapter 342, Granville (2)
George R. Hunter
Heidelberg College, Chapter 375, Tiffin (7)
Virginia Rantz
Kent State University, Chapter 94, Kent (55)
Florence S. Harley
Miami University, Chapter 116, Oxford (30)
Everett F. Nelson
Mount Union College, Chapter 235, Alliance (8)
David H. McIntosh
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Raymond H. Zepp
Oberlin College, Chapter 113, Oberlin (95)
Clifford Cook
Ohio Northern University, Chapter 301, Ada (8)
Karl A. Roeder
Ohio State University, Chapter 10, Columbus (66)
George H. Wilson
Ohio University, Chapter 231, Athens (60)
Mary D. Blayne
Ohio Wesleyan University, Chapter 120, Delaware (12)
Robert E. Bowls
Otterbein College, Chapter 115, Westerville (20)
Robert A. Westrich
University of Dayton, Chapter 359, Dayton (15)
Lawrence E. Tagg
University of Toledo, Chapter 171, Toledo (11)
Lloyd Sunderman
Western Reserve University, Chapter 308, Cleveland (7)
Eugene Kilinski
Wittenberg College, Chapter 363, Springfield (11)
Robert Knauss

OKLAHOMA

- Central State College, Chapter 362, Edmond (23)
Wendell E. Ralston and Clarence Gardner
Northeastern State College, Chapter 422, Tahlequah (22)
Victor F. Showalter
Northwestern State College, Chapter 436, Alva (17)
Kenneth A. Fite
Oklahoma Baptist University, Chapter 449, Shawnee (24)
Nancy Montgomery
Oklahoma College for Women, Chapter 460, Chickasha (22)
Robert Darnes
Oklahoma State University, Chapter 382, Stillwater (15)
L. N. Perkins
Phillips University, Chapter 415, Enid (11)
Martha Louise Lincoln
Southwestern State College Chapter 134, Weatherford (9)
Mary E. Griffin
University of Oklahoma, Chapter 213, Norman (33)
Dolly S. Ward
University of Tulsa, Chapter 439, Tulsa (31)
Robert L. Briggs

OREGON

- Lewis and Clark College, Chapter 188, Portland (9)
L. Stanley Glarum
Linfield College, Chapter 82, McMinnville (9)
Warren L. Baker
Oregon College of Education, Chapter 443, Monmouth (13)
Florence W. Hutchison
Oregon State College, Chapter 221, Corvallis (23)
Donald P. Sites
Pacific University, Chapter 155, Forest Grove (9)
Richard A. Greenfield
University of Oregon, Chapter 136, Eugene (36)
John M. Gustafson

PENNSYLVANIA

- Bucknell University, Chapter 277, Lewisburg (21)
Helen E. Kleinfelter
Carnegie Institute of Technology, Chapter 6, Pittsburgh (25)
Oleta A. Benn

PENNSYLVANIA (Continued)

College Misericordia, Chapter 174, Dallas (20)
Sister Carmela Marie
Duquesne University, Chapter 159, Pittsburgh (45)
Ruth Domer
Gettysburg College, Chapter 466, Gettysburg (10)
Lois Kadel
Grove City College, Chapter 425, Grove City (8)
Edgar B. Cole
Immaculata College, Chapter 187, Immaculata (8)
Sister M. Helen Joseph
Lebanon Valley College, Chapter 146, Annville (33)
Jeanette Burton
Mansfield State Teachers College, Chapter 162, Mansfield (93)
Helen I. Henry
Marywood College, Chapter 245, Scranton (67)
Sister M. Clare
Pennsylvania State University, Chapter 153, State College (58)
W. Paul Campbell
Seton Hill College, Chapter 393, Greensburg (9)
Sister Ann Regina
State Teachers College, Chapter 1, Indiana (23)
Ciel T. Silvey
State Teachers College, Chapter 229, Kutztown (25)
Henry R. Casselberry
State Teachers College, Chapter 21, West Chester (130)
Dorothy R. Stout
Susquehanna University, Chapter 176, Selinagrove (45)
Alice Giauque
Temple University, Chapter 51, Philadelphia (26)
Virginia Austin
Westminster College, Chapter 180, New Wilmington (30)
Ada I. Peabody
Wilkes College, Chapter 388, Wilkes-Barre (31)
Robert E. Moran

RHODE ISLAND

University of Rhode Island, Chapter 447, Kingston (9)
Ward Abusamra

SOUTH CAROLINA

Columbia College, Chapter 41, Columbia (4)
Shirley Lampton
Converse College, Chapter 38, Spartanburg (5)
Alia R. Lawson
Erskine College, Chapter 61, Due West (9)
David T. Kelly
University of South Carolina, Chapter 33, Columbia (21)
Robert L. Van Doren
Winthrop College, Chapter 7, Rock Hill (34)
Jacob Adams

SOUTH DAKOTA

Augustana College, Chapter 424, Sioux Falls (15)
Merle R. Paeuger
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Victor Weidensee
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Wendell Kumlien
State University of South Dakota, Chapter 343, Vermillion (48)
Carlton A. Chafee
Yankton College, Chapter 445, Yankton (3)
Mary E. Fiore

TENNESSEE

Austin Peay State College, Chapter 325, Clarksville (24)
Charles L. Gary
David Lipscomb College, Chapter 138, Nashville (8)
Irma Lee Batey
East Tennessee State College, Chapter 234, Johnson City (17)
Mrs. Virgil C. Self
Maryville College, Chapter 383, Maryville (10)
Kent Perry
Middle Tennessee State College, Chapter 241, Murfreesboro (32)
Charles H. Hansford
Southwestern at Memphis, Chapter 271, Memphis (4)
Lala A. Stephens
Tennessee Polytechnic Institute, Chapter 105, Cookeville (11)
Maurice Haste
University of Chattanooga, Chapter 236, Chattanooga (18)
E. D. Rushworth
The University of Tennessee, Chapter 91, Knoxville (33)
Erwin H. Schneider

TEXAS

Abilene Christian College, Chapter 392, Abilene (16)
H. W. Fierbaugh
Baylor University, Chapter 209, Waco (42)
Ruth Miller
East Texas State College, Chapter 206, Commerce (7)
Chester N. Channon
North Texas State College, Chapter 281, Denton (93)
Roderick D. Gordon
Southern Methodist University, Chapter 320, Dallas (21)
Travis Shelton
Texas Christian University, Chapter 232, Fort Worth (45)
Lawrence A. Hanley
Texas College of Arts and Industries, Chapter 462, Kingsville (22)
Lawrence McQuerrey
Texas Southern University, Chapter 426, Houston (75)
Charles E. Nellons
Texas Wesleyan College, Chapter 371, Fort Worth (4)
James H. Kincaid
Texas Western College, Chapter 421, El Paso (42)
Olav E. Eidbo
University of Houston, Chapter 224, Houston (48)
George C. Stout

University of Texas, Chapter 27, Austin (31)
Archie N. Jones
West Texas State College, Chapter 302, Canyon (27)
Mary Ruth McCulley

UTAH

Brigham Young University, Chapter 473, Provo (17)
Daniel L. Martino
University of Utah, Chapter 324, Salt Lake City (16)
Jessie M. Perry
Utah State University, Chapter 454, Logan (26)
Max F. Dalby

VERMONT

University of Vermont, Chapter 305, Burlington (2)
Herbert L. Schultz

VIRGINIA

Longwood College, Chapter 396, Farmville (8)
John W. Molnar
Lynchburg College, Chapter 258, Lynchburg (1)
Madeline D. Ingram
Richmond Professional Institute, Chapter 268, Richmond (23)
Donald B. Tennant
Shenandoah Conservatory of Music, Chapter 283, Dayton (20)
Kenneth Schultz
University of Virginia, Chapter 472, Charlottesville (6)
Bernard W. Busse
Virginia State College, Chapter 417, Petersburg (14)
Altona Johns

WASHINGTON

Central Washington College of Education, Chapter 106, Ellensburg (35)
A. Bert Christianson
College of Puget Sound, Chapter 468, Tacoma (29)
Raymond L. Wheeler
Eastern Washington College of Education, Chapter 55, Cheney (32)
Jay A. Andrews
Gonzaga University, Chapter 322, Spokane (3)
Ruth I. Davis
Grays Harbor College, Chapter 341, Aberdeen (2)
Eugene Stensager
Pacific Lutheran College, Chapter 433, Parkland (14)
Gordon O. Gilbertson
Seattle Pacific College, Chapter 135, Seattle (19)
Winifred J. Leighton
State College of Washington, Chapter 85, Pullman (21)
Amanda Just
University of Washington, Chapter 56, Seattle (28)
William D. Cole
Western Washington College of Education, Chapter 265, Bellingham (28)
Frank D'Andrea
Whitman College, Chapter 269, Walla Walla (4)
K. E. Schilling
Whitworth College, Chapter 243, Spokane (3)
James C. Carlsen

WEST VIRGINIA

Bluefield State College, Chapter 220, Bluefield (10)
Mrs. L. L. Spencer
Concord College, Chapter 309, Athens (36)
Russell M. Falt
Fairmont State College, Chapter 315, Fairmont (27)
Mary B. Price
Glenville State College, Chapter 284, Glenville (20)
H. S. Orendorff
Marshall College, Chapter 2, Huntington (18)
R. Wayne Hugoboom
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West Virginia Institute of Technology, Chapter 292, Montgomery (13)
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West Virginia Wesleyan College, Chapter 471, Buckhannon (17)
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WISCONSIN

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Milton College, Chapter 465, Milton (19)
Bernhardt H. Westlund
Northland College, Chapter 298, Ashland (1)
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The University of Wisconsin, Chapter 130, Milwaukee (22)
Esther Jepson and Jane Heinemann
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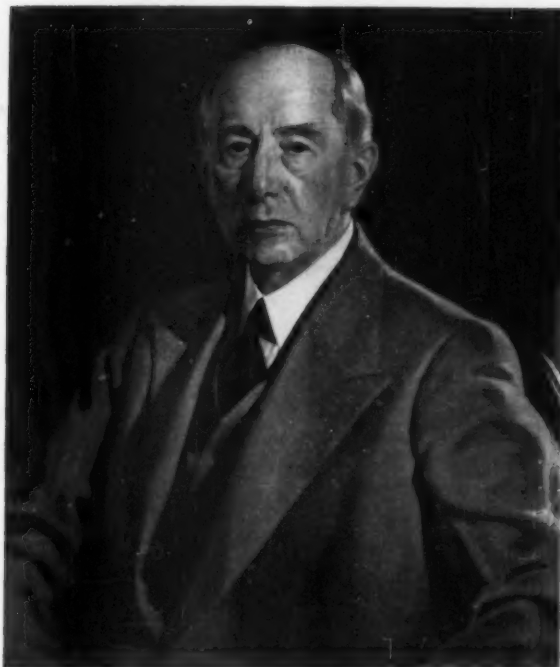
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What Is Music For?

Will Earhart



WRITING to me some months ago, Karl Gehrkins quoted from Will Durant's book, *Mansions of Philosophy*, a definition of philosophy and philosophies that captured my thought. More recently, in a conversation, A. Verne Wilson deplored those college courses which, although designed to train public school music teachers and supervisors, fail to inspire in the students a feeling of dedication to a high mission—this because the instructors themselves had not been enlightened, or because they could not impart their knowledge and sense of dedication to their students. My friend deplored this the more because the present emphasis in education on science and technology requires restatement and re-emphasis of spiritual values.

Let us look at this view, which is also that of this author, in the light of Will Durant's definition:

Technically, as we defined it long ago, philosophy is "a study of experience as a whole, or of a portion of experience in relation to the whole." At once it becomes clear that any problem can be the material of philosophy, if only it is studied in total perspective, in the light of all human experience and desire.

The failure, then, so far as there is failure in teaching music education, is in teaching that subject in a vacuum and in not connecting and coordinating it with all other areas of human interest and experience; all of which

means having no philosophy of the subject. It is obvious that anything and everything about music and the teaching of music, studied in such isolation without giving the one spark that would irradiate the whole, namely, an understanding of what it is all about or why it is done at all, is a lamentable dereliction. Only the deep aesthetic "resonance," as Jacob Kwalwasser once felicitously termed it, gives to some teaching an inspirational quality; but fine as this is, it is not enough unless accompanied by a clear understanding of the values of such aesthetic experience. Without that clear understanding and philosophical knowledge, the aesthetically sensitive teacher has no defense against the common view that it is all a matter of taste and inborn proclivities—just as one becomes a wizard at sharpshooting or playing chess.

ONE PHASE of music must, however, be discussed in separation from the whole of man's concept of life, and that is the nature of music itself. In these days, when radio networks blandly announce long periods of "music" (sic) by famous (sic) bands and singers (sic), and the listener hears demented melodies wandering around aimlessly hoping for, but never finding, some solid place to light; when strange cacophonies played by strange, shrill, strident instruments from which the players seem to try to extract the worst possible quality of tone, playing in jerking, spasmodic, hiccupping rhythms—held to-

gether only by a steady machine-like chug-chug chug-chug of a bass instrument; with crooners singing silly words—pardon, lyrics—that a child of ten years should be ashamed of, in *dementia praecox* style—when all this and other sounds and noises are called music (the same name given to what the civilized world formerly knew as music), it becomes necessary to describe music as it is conceived in this article.

Such vagaries of rhythm and sound, together with their attendant bodily abandon, led this author in earlier writings to refer to "a neural spree and abdication of the central government." Developments since have made those terms even more truly descriptive.

Meanwhile we proclaim, ever more seriously, the dignity of man. But George Washington danced to the stately music of the minuet, as contrasted to rock and roll. If we look too fixedly and long upon this passing psychosis we may be tempted to say with Elijah, in Mendelssohn's oratorio of that name, "It is enough, O Lord. Now take away my life, for I am not better than my fathers."

LET US THEN, at least as a working hypothesis, state the properties essential to real music. They are three:

1. *Every tone, vocal or instrumental, should be as pure, as pleasing, and as lovely as possible.*
2. *In combination, the tones should respect the physical laws of acoustics, and of the aural reception which reflect those laws, and be fairly concordant—not wholly cacophonous.*
3. *There should be, as in any product addressed to other than infantile intelligence, some recognizable form or design.*

The inclusion of cacophonous music in item two was made reluctantly, chiefly to pay tribute to many modern compositions that are strong, worthy and often deeply impressive, and secondly to point out that *beautiful* and *impressive* are not synonymous terms, although the two qualities may exist concurrently. This is because it is impossible to account for our sense of beauty except as an impression. On the other hand, all sorts of sounds, single tones and combinations of tones may be impressive—may indeed be frightening, exciting, startling, awesome, or just downright disagreeable, and destitute of beauty. Much of modern music—and indeed of all the fine arts—appears to aim at impressiveness, and presents beauty only incidentally or almost accidentally. The only basis for argument between the protagonists for impressiveness at whatever loss of beauty, and those who hold beauty as pre-eminent, is: Which is the natural and rightful function of the fine arts? History records that beauty is cherished and admired for centuries after the unbeautiful impressive works of man have been forgotten. One must say, however, that a totally unbeautiful impressive quality may have useful artistic value, especially as used in opera and drama.

We believe, however, that an impression of beauty contributes a higher value to mankind than an impression of awesome grandeur or power. The feeling produced by the appearance of shimmering rainbows in the mists arising from Niagara Falls elevates and purifies man's spirit more than does the impression of the tremendous power of the cataract. Beethoven appears to be the classical composer who at times most nearly gives us both, Mozart the one who gives us most consistently pure musical beauty. He expressed that feeling when, in a letter to his father, he wrote that even in the most tragic

situations in opera, music should still be pleasing to the ear.

This confusion between all sorts of impressiveness in modern compositions and sheer musical beauty leads to the equating of two qualities of essentially different nature. The inequality of the two values in our musical progress is also greatly increased when we consider the number of people participating in musical activities. In public education alone, millions make progress in music without coming into any significant contact with Stravinsky, Schoenberg, Bartok or others of the modern school. Under private teachers of voice, piano, violin and other instruments, uncounted thousands also make no contact. Composers, conductors of opera and symphony orchestras and their audiences constitute, as they did with Wagner, the larger part of those who engage in the valuable task of introducing this new cacophonous musical language to the world.

If the reader will for the present accept this concept of music we can proceed to discuss the philosophy of music, that is, music in its relation to the whole of man's experience, and its value as compared with the values of other areas of experience. Only when that is done successfully and convincingly can the question, "What Is Music For?" be answered. There is no need for long and abstruse philosophic reflection or aesthetic discussion. A little common-sense reflection on one's own experience should be sufficient.

PERHAPS we should start with the broadest possible generalization about man's areas of interest and attention, and divide them into two broad categories, which we will term *otherness* and *selfness*. This could be reduced or sharpened further by William Tomlin's statement of theosophic origin: "We live within three concentric circles: self-regarding, others-regarding, and God-regarding." If instead of *others* we substitute *other fields of attention, personal and impersonal*, we can include, as does Max Schoen, the selfless dedication of the scientist in seeking the ultimate physical facts that govern the material cosmos and the areas of religious and aesthetic absorption.

Repeating the general thought of selfless areas of interest is another quotation:

Threefold is the search for perfection
That runs through creation's plan,
Through immemorial nature
And the restless heart of man;
Beauty of form and color
To gladden the heart and eye,
Truth without cavil or question
To answer the reason why;
And the blameless spirit's portion
The joy that shall not die.

AND SO MUSIC, together with all the fine arts, and beauty in nature and to some degree in almost every product of man's fashioning, satisfies a hunger in the heart of man and gives him delight quite apart from any material gain or advantage it can bring to him. His chairs could be as comfortable and as sturdy without grace of design, his pottery as useful without adornment and glaze, but they would then bring satisfaction only to the most primitive person—if even to him—for all primitive peoples have sought to add adornment to their products.

While utilitarian objects may be beautiful, beauty itself is not necessarily utilitarian. True, a symphony may be sold to a publisher, and usually the price paid is in

inverse ratio to the beauty or merit of the composition. The musicians and conductor who perform it are paid for that service, usually in the same ratio. The money so received is then spent for food, clothing, shelter, furniture, or very prosaic, useful things, but composition and performance remain things of beauty that have no such use. What, then, is music for?

CHANGING TO ANOTHER ART, namely drama, we have Aristotle's famous doctrine of catharsis—by arousing the emotions of pity and fear, drama purges and cleanses the soul. It is to the credit of human beings that the question *purges of what?* is so seldom asked. Instinctively we know that it is of some lower, baser content—the little cares and plans and strivings that must be managed to our advantage, or at least without detriment to our affairs or to our reputation. In short, we are released from the plane of littleness and selfness, and find ourselves purified and elevated. We do not need philosophers and aesthetics to tell us this. Even a rainbow or a starry sky may make the fussy, disturbing world drop away for some moments and leave us in a tranquil and far-seeing mood.

Or you may leave the concert hall with the spell of the orchestra still upon you and step out on the clanging street and the spell is broken, the world of selfness returns. You must hurry home. That night letter must be dispatched to your business colleague telling him the hour of your arrival, and your bags are not yet fully packed. There is a feeling of a return to a lower plane of living. But that plane is not so low as it would have been had not the spell of the concert overflowed into it. We cannot live on that high plane forever. Only the religious recluse approaches such detachment, but those blessed detached moments melt into the whole of experience.

It would be a pity if music had no life after the performers had left and gone their separate ways, and the concert hall was dark and silent. Yet if the composition is one being given its premiere we know its life is just beginning; and if old, the performance is a renewed birth in the minds and hearts of the performers and all who heard it. Memories of the moods and excitements it created come back to cast their spell for days, perhaps to the end of one's life.

Max Schoen first called my attention to Edna St. Vincent Millay's poem *The Concert* in much the same vein that our thought now pursues. It is a superb example of the right way to listen to music. She hears the music as Bach must have heard his fugues, namely, the engrossing adventures of tones without thought of relation to human beings or to human life. Only a few lines can be quoted here and these are out of order.¹

Armies clean of love and hate
 . . . Hurling terrible javelins down
 From the shouting walls of a singing town
 Where no women wait.
 "No, I will go alone . . ."
 "I will come back to you . . ."
 "And you will know me still.
 I shall be only a little taller
 Than when I went."

"Taller than when I went"—no words could better express the elevation and purification of mood that follows such aesthetic experience; in this case an experience produced by giving one's self to following the adventures

THE IDEAS expressed in this article are equally applicable to all who engage in any activity in the tonal art from the infant learning to sing, to the solo artist and the conductor of a symphony orchestra. However, music in our public schools has been most specifically in our thought. There are two reasons for this: (1) The article had its origin in connection with a problem in music education. (2) Secondly, and of more importance, music and art in our public schools are supported by taxes levied upon all our people, and constitute by far the largest subsidy given the fine arts by our government.

In contrast, almost all other music activities, such as private teaching and the work of privately owned music schools, represent dealings between individuals, and the outside public does not concern itself with the cost, efficiency, policies or values to human life, of the transaction. Nor do the musicians involved need to know what values are being contributed.

But service to the whole nation—the value of which the public has often questioned, and the nature of which is often not clear even to boards of education and superintendents of schools—yes, and to supervisors and teachers of music themselves—certainly needs to be understood and appreciated.

And who but those who teach, or who influence the teaching of music in our public schools, should lead the way? It might be a good policy if all engaged in any form of activity in the tonal art followed their example.

—W.E.

of tones. What else calls forth the strong and fluctuating feelings with which we follow a Bach fugue from its mounting progress to a triumphant conclusion. And even in monophonic music and in vocal music for solo or chorus, with its words, we are affected chiefly, although unconsciously, by what we are here calling the adventures of tones. If those are misadventures we say, perceivingly, that it is "a very poor tune."

It cannot be said too often or too emphatically, especially to music teachers in public schools, that tone is the stuff of which music is made, that a single tone may be beautiful as a single flower is beautiful, and that the desire and effort to produce it in itself promotes aesthetic development. Such development may begin in the kindergarten, attend the "curing" of monotones, and banish embarrassment in teaching the boy whose voice is changing the techniques by which he may again assist in making music.

For although we may not realize it, the adventures of tone fascinate us. They are of infinite variety, and no two compositions among the millions that exist are alike. If we think of the range in voices from soprano to bass, in instruments from piccolo to bass viol, their tone color—chord structure, and modes and speeds of motion possible—the infinite number of possibilities is apparent. Nor do we need the resources of great symphonic works to give us variety. A simple solo with piano accompaniment, and in spite of its words—yes, even without accompaniment, say the "Londonderry Air"—rings in our memory as a tonal excursion, and its charm and worth are assessed as such. No words would save it if the tune were extremely poor.

OBVIOUSLY there are all degrees of aesthetic experience, due not only to the degree of richness of the aesthetic subject, but also to the sensitivity of the experiencing subjects. This feature of the discussion is of interest here insofar as the age of the person is concerned. The infant in the cradle is obviously pleased and soothed by soft sweet sounds and fretted by loud, angry voices or clattering, smashing sounds. Later, his speech and his singing voice will improve, and his tastes and sensitivity

¹The *Harp Weaver and Other Poems*, by Edna St. Vincent Millay. Harper & Brothers.

to tonal communication will be the better if these early preferences are noted and used to direct his course. But such matters, though powerfully influential to the infant, are of small moment to youths or adults, with their longer attention span and memory and therefore their ability to integrate longer successions of tones into a single unit. This does not mean, however, that the infant should not *hear* long compositions, but only that he should not be expected to have specific responses to them. God shows the infant as large a sky as the adult sees, but the infant is not expected to make specific astronomical observations. One should remember, however, that the infant is closer to Mozart than to Tchaikowsky or Berlioz.

Aesthetic experiences differ in kind as well as in degree. Beauties that are seen differ from those that are heard. This springs from the diverse nature and functions of the sense organs employed. Sight is a "long-distance notifier"; hearing a "short-distance notifier"—and that implies that sound strikes closer home, so to speak. In primitive life, sound was the stronger signal to quickened action and aroused more emotion, while sight aroused comparatively more deliberate and calm appraisal. Another difference is that sounds die immediately they are made, while a painting, however large, remains motionless, or a landscape remains immovable, while the eye moves over it again and again until its areas become fused in the mental picture. This immediate appeal of sound to the feelings, together with no demand to hold and appraise the continuous flow, must, one might think, be the cause of its appeal to a much wider public—and we are still speaking of music as we defined it, and not of other sounds. These matters are mentioned here only because they bear on the type of musical experience appropriate to children and others of various ages.

LITTLE that has been said in this article is new. Many music teachers have been aware for years, consciously or otherwise, of the significance of beauty in their work. But if the value of beauty in music is so great, it deserves an almost religious dedication on the part of music teachers; their job must encompass more than the technical aspects of music, with no trucking to popularity.

Two more comments may be pertinent.

Just as the selfless nature of science in its search for ultimate physical truths may become suspect because its discoveries so often lead to technological production of utilitarian things of doubtful or even of evil character, so may the true function of beauty be obscured when it is lavished on poor or even evil things. Thus a tavern may be made more beautiful than a church. But no lover of truth buys the utilitarian article to satisfy his hunger for truth, and no lover of beauty goes to the tavern to satisfy his hunger for beauty. The practical person and the lover of beauty recognize that both science and adornment have been transplanted to a foreign soil in which they were not and never would become rooted.

We have used the words "as beautiful as possible" in connection with all attempts to produce beauty. The *possible* in that connection is the limit of capability of the producer. If, however, we think of the word "possible" as applied to conception, we extend possibilities limitlessly. The search then is for perfection, a far-off, vague concept, which would not be recognizable even were

human beings able to attain it. That is the search in which the great minds in history have engaged, a search that has no sure or recognizable end: Einstein in science; Michelangelo in art; Beethoven, as his notebooks show, striving endlessly to perfect many of his compositions; Toscanini striving endlessly to perfect his performance of Beethoven's Ninth Symphony before he would let it be recorded. But for us infinitely more humble workers their example is a good one to follow, for it tells us not to think of what we can *do*, but of what it, the *work*, *demand*s. Whether we approach the goal nearly or only remotely is not the question. We shall be in the service of perfection, and there is no greater or more rewarding service.

THIS WRITING is finished at a time when the United States is almost frantically calling for a gigantic increase in a type of education that would make us equal or superior to the Russians in what is the characteristic and outstanding feature of their culture. This is not, one may assume, because we repudiate the type of culture that our country has developed and which has given Americans so much of physical ease and comfort, as well as wide cultural interests and deep spiritual values such as the Russians still do not have—although unquestionably they have the capacity to enjoy them. We do not wish to substitute the Russian culture for our own, yet it may be well for us to learn that we have been too soft with our children at all levels, from the elementary schools through our high schools and universities. It would be a sad day, however, if in the effort to add strength and toughness to one phase of our culture, we should lose the amplitude and richness of interests and the wide dissemination of knowledge and culture that now characterizes this land of ours. We can and must support this new effort, while still maintaining the many priceless values we have won.

Author's Footnotes

SHORTLY after the foregoing had been written our copy of the *Atlantic Monthly* arrived. Under "Moscow" in *Atlantic's* "Report on the World," appeared the following:

Dmitri Shepilov, who left the foreign ministry in February to assume his old job of organizational and ideological work, took advantage of the occasion to castigate Western popular music. "The music you hear in parks, restaurants, and dance halls," he declared, "has little in common with what we are accustomed to regard as music. These hysterical, raving boogie-woogie rock-and-rolls sound like the wild orgies of cavemen. All elements of grace, melody, and beauty have been thoroughly eradicated."

With deep shame I must agree with a caustic criticism of the country I love coming from a government that I loathe.

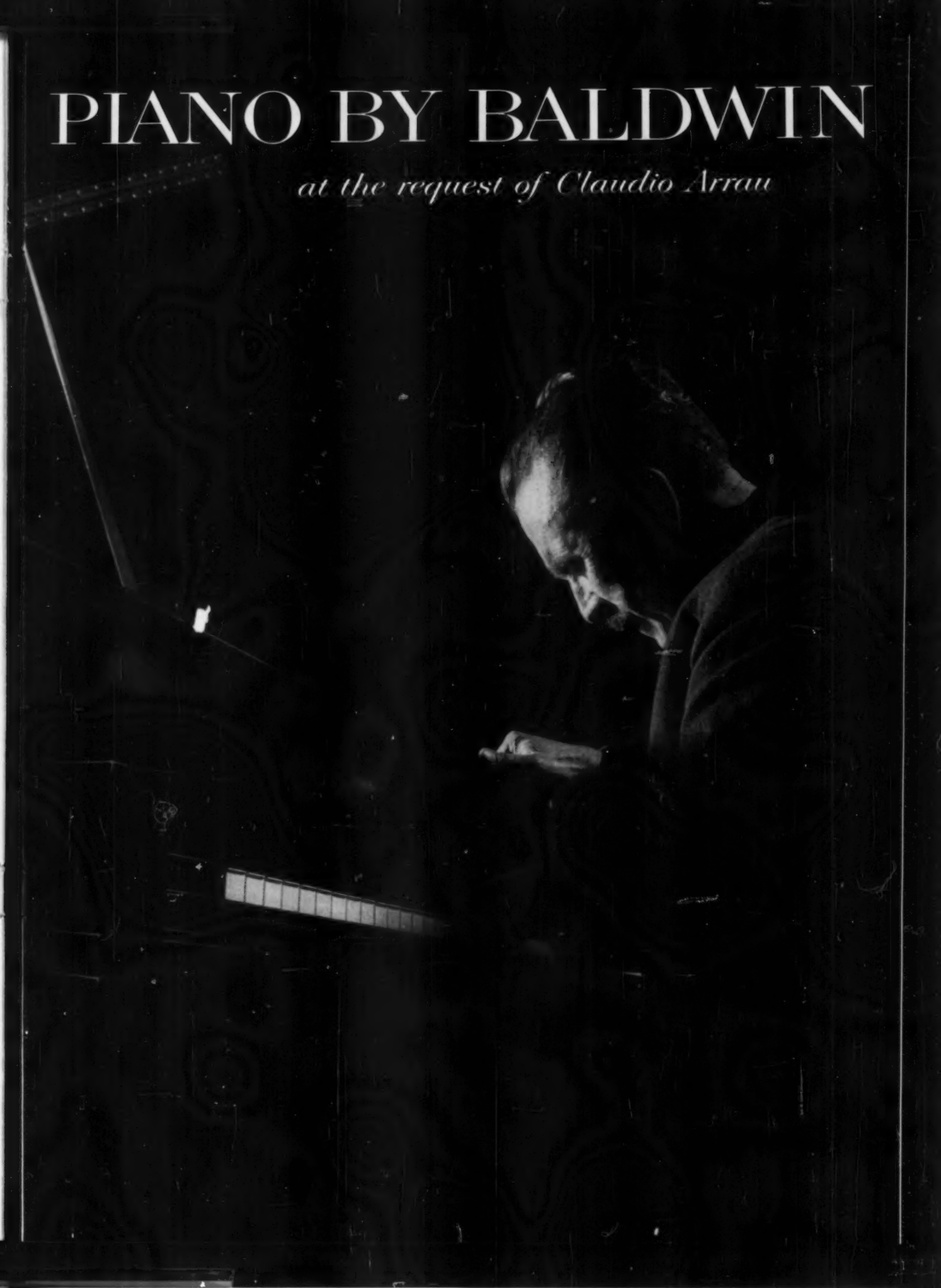
Almost immediately upon recent arrival in Portland (Oregon) James Sample, conductor of the Portland Symphony Orchestra, presented Mrs. Earhart and me with tickets for his next concert. The program included some strongly dramatic selections from Wagner which were deservedly applauded to the echo; in contrast, some compositions of the Viennese period, quite as deserving of applause—music that had probably required more time and care in rehearsing—received considerably less applause.

In my letter the next day to Mr. Sample, thinking he might have been a little disappointed by the reaction of the audience, I commented upon it, but added: "So long as our audiences are more interested in the adventures of persons than they are in the adventures of tones, I suppose we must expect such results."

Some two weeks passed before we met again. Then Mr. Sample's first words were: "That 'adventures of tones' of yours! I'm going to use it." I might well have said that the expression meant quite as much to me, for the instant I stumbled on the phrase I knew that it condensed all I had ever felt in hearing, rehearsing or conducting music. But I still am wondering why I was so long in discovering it.

PIANO BY BALDWIN

at the request of Claudio Arrau



Music Looks Forward

Howard Hanson

IN considering the theme, *Music Looks Forward*, I believe it is wise to begin by taking a straight look at the current problems of education—the challenge of the space-age—particularly as they affect the humanities and the creative arts. I should like first to emphasize the principal points which concern me both as an educator and as a worker in one of the creative arts.

The first is my fear that we as Americans have too much faith in education as a panacea for all of our ills. Or rather, to be more exact, that we have too much faith in the mechanics of curricular adjustment. At the end of World War I, again at the conclusion of World War II, in fact in every time of crisis, there seems to arise a group of well-meaning educational administrators who appear to believe that any ill can be cured by a change in the curricula of the high school or the college.

So again today we find at least some boards of education who are already solving today's problems by proposing the superposition upon the student of extended requirements in mathematics and in science, regardless of the student's talent or capability. I am particularly concerned that such suggestions generally seem to take the form of *lateral expansion* rather than expansion in *depth*.

That this danger is very real is supported by a statement from one of our western states: "New graduation requirements in the high schools, imposed as a part of a national defense effort to train scientists and technologists, have been in force long enough to presage the loss of certain cultural gains made in the past.

"The music program seems to have been hit hardest. Spring registration under the new requirements disclosed that 50 percent to 90 percent of the music students were not able to continue their studies. Under the new program there was no time left for registration in music."

This calls to mind the surgeon who operated with an ax rather than a knife. The operation was successful, but the patient died.

In protesting against this indiscriminate hacking at the curriculum with a blunt ax, I am not pleading more for the talented student of the humanities than for the gifted student of the sciences. For what we need is not, I would think, *more* mathematicians, scientists and musicians, so much as we need *better* ones. This plea for educating in depth does not, I believe, necessarily carry with it the implication of narrowness.

As far as the arts and the humanities are concerned, I am perhaps more optimistic than I should be. I do not believe that our country is as materialistic as some of our critics contend. I believe that we have a lively ap-

preciation of the importance of literature, music and the fine arts in our lives and I have yet to hear a distinguished scientist advocate the solution of the problems of the new space-age through the abandoning of all contact with the arts, with beauty, in favor of an around-the-clock pursuit of the sciences. I believe that the arts, like religion, constitute an important part of man's spiritual need and that they will be eternally alive.

And yet I must confess that the attitude of our government toward the arts may cause us justifiable concern. Whether or not we have lost the battle of the Sputniks to Russia, we may well be in the process of losing the battle of the arts. The governmental appropriations for the representation of American art abroad, in situations where we are in direct competition with Russia, are so small and ineffective as actually to appear to support the propaganda of our enemies that we are a nation which gives importance only to material wealth. Our own cultural propaganda, such as the performance by an American orchestra under a foreign conductor of modern Russian music in West Berlin was good propaganda—that is, good propaganda for the Russians!

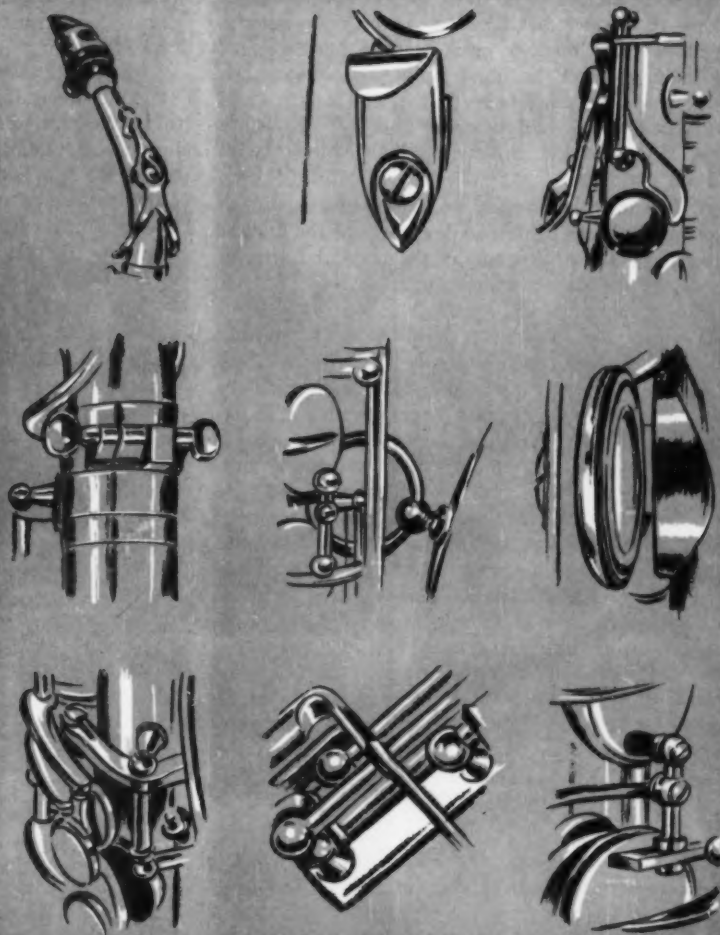
IF I have any special plea for the arts in a scientific age it would be on behalf of the creative artist. For the creative artist is essentially a lonesome fellow, working by himself. The whimsical philosopher who pointed out the fact that no symphony, poem or drama has ever been written by a committee, was so right. And yet even in academic life we have not sufficiently emphasized the importance of creation—that there could be no courses in Shakespeare without Shakespeare, no authorities on Chaucer without Chaucer, and no scholars of Baroque music without Handel and Bach!

This lack of emphasis upon creation leads, I believe logically, to my next fear, that in our search for democracy in education we may neglect the very talents which might, if developed, solve our problems for us. This applies certainly with equal force to talents in the sciences and the humanities, as well as in the creative arts. None of us who has taught so much as one year has failed to be impressed with the tremendous disparity of talents in any one classroom. And yet, for reasons of administrative convenience, hardened curricular patterns, and above all, economy, we all too frequently neglect the students who have the possibility of becoming our future great scientists and artists. We are properly and sympathetically concerned with the problems of the retarded child, or the so-called juvenile delinquent, while allowing our talented youngsters to fend for themselves.

The solution of this problem demands money but, I believe, much more than money. It calls for greater imagination, greater daring, greater vision, and greater consecration than we have yet shown. Above all, it calls for great teaching, and here, with all apologies to thou-

Mr. Hanson, Director, Eastman School of Music, Rochester, New York, gave this address during the MENC Biennial Convention at the All Conference Dinner-Get Together, Saturday, March 22, 1958.

heard
this one
about the
farmer's
daughter?



Now this farmer's daughter was a high school sophomore—just the age where a girl's major interests are supposed to be boys, boys, and boys in that order. But suppositions are sometimes unreliable, as the Selmer dealer in her town discovered when she stopped in his store this day. Imagine! Pony-tail and bobby-sox discussing the mechanical features of the new MARK VI saxophone like an engineer! Seems she'd learned that Selmer was the choice of 80% of the top professionals, and by golly she was going to find out why. She'd already talked to her bandmaster, and now she wanted to hear what the dealer had to say.

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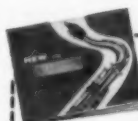
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sands of great teachers scattered over our land, I do not believe we have done our best. This is perhaps not the place to discuss the old problem of subject matter versus educational techniques, but I have over the years become convinced of one thing. A great teacher must be immersed in his subject, he must know it intimately, he must love it and he must believe in it, and believe in it with enthusiasm—yes, with passion. This type of teacher education is not taught in any methods courses with which I am acquainted.

Indeed I believe that we are probably—at least in the arts—losing hundreds of potential teachers of the highest quality because of the hardening of the curricular arteries of so many of our teacher-training institutions. The willingness to re-examine and to re-evaluate our teacher training programs is, I believe, the first step in meeting the crisis in American education.

I am happy to report that, in collaboration with the State of New York, we are now experimenting at Eastman with such a deepening and intensifying of course content in our new experimental teacher-training program, accompanied by a lateral expansion in the field of general education. Since, even at Eastman, we have not found a way of lengthening the 24-hour day, this broadening and deepening of the channel must be accomplished at the expense of those courses in methodology and professional education which, in the opinion of all of us—both in the State Department and in the school—can be most easily spared. In working out this specialist program with the aid of an expanded staff we are fortunate in having the cooperation of a progressive state department of education and a brilliant and imaginative commissioner who has never been afflicted with hardening of the curricular arteries. Please wish us luck!

AND, now may I turn from education before I stir up too many hornets' nests and turn to certain peripheral areas?

Certainly one thing becomes apparent in what is being referred to by the twin names of "Challenge to" or "Crisis in Education Today," and that is the need for a fresh look, an honest re-evaluation of our whole educational program. If such a re-evaluation is approached in the spirit of pressure groups determined to justify their own existence, or by educators bent on preserving the status quo at all costs, its results may be only the compounding of confusion.

If, however, such re-evaluation is approached in a spirit of soul-searching honesty, the results might be revolutionary in the best sense.

We celebrated last summer the hundredth anniversary of the National Education Association and the fiftieth anniversary of our own Music Educators National Conference. At that time we expressed justifiable pride in our accomplishments over the half-century. We have much of which to be proud. Today, however, as we look ahead, let us concentrate on our problems rather than on our achievements. Both are formidable.

In presenting a partial list of our most formidable problems may I urge strongly that we approach them, not as educators, but rather as individuals interested in the creative arts and their impact on American life. For all of the problems affecting the creative arts in this "space age" affect in varying degrees each and all of us. I would like to comment briefly on four areas, raising

certain questions which, I believe, must be solved if *Music Looks Forward* is to become an accomplishment rather than a slogan. These are the areas of musical performance, the musical profession, music understanding, and technology and the law.

FIRST, musical performance at its professional level has in the past developed through the patronage of the church, the state, the aristocracy of birth and the aristocracy of wealth. Today in the United States the patronage is the patronage of a democracy—a democracy sometimes well-informed and sometimes ill-informed. At the same time the organization of concert-giving follows a pattern devised long before the days of the L.P. record, the tape-recorder, radio and television.

As a result, the professional symphony orchestras, even the greatest of them, are in difficult economic circumstances, and the profession of the highly-skilled symphony player is precarious. At the same time the development of the amateur or semi-amateur orchestra has flourished like the green bay tree. Are we moving into the age of the musical amateur with the pattern of concert-giving set by our educational institutions rather than by our professional orchestras? And, if this is, indeed, the new pattern must we not improve the standards of performance of our own teachers? Should we not, at the same time, make the teaching profession as attractive as possible to our most gifted performers? You will notice that I can ask questions more easily than answer them!

AREA TWO, the music profession, is dominated by a variety of alphabetical associations, AGMA, AFMA, APTRA and AF of M. Their contribution to the art would not seem to be, in all instances, the result of the most enlightened leadership. They have all, particularly the Musicians Union, made valuable contributions to the protection of the musician in highly complex situations and yet today, when imaginative leadership is urgently needed, they seem to be becoming increasingly bogged down by minutiae.

The union seems to have recognized finally that the phonograph and the tape-recorder are here to stay, but has apparently made little progress in devising ways of preventing the performing artist from committing economic suicide. The transcription trust fund would seem to be a curious method of planned inequity.

I heard just a short time ago of a distinguished musician who was expelled from the union. It occurred to me that he probably had shot his grandmother—and on Sunday—and without a license. His moral turpitude however proved to be the heinous crime of teaching music at a camp for high school music students!

This reminds me of the story of a man who was arrested by a London policeman for praying in Westminster Abbey. When the magistrate asked the policeman what was wrong with praying in Westminster Abbey the reply was, "Your Honor, if this sort of thing got started we might have people praying all over the place!"

It should be said, however, that while some music educators do not agree with every pronouncement of the Musicians' Union, we believe that the American Federation of Musicians has acquitted itself with basic honesty and integrity. In these days when so many unions are under strenuous and justifiable attack, this is a happy situation.

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The area of music appreciation presents equally baffling problems. The determined and dedicated teacher of music appreciation may have the students at her disposal one period a week on which to inculcate a love of the works of Schubert, Brahms, Beethoven or Joseph Green. At the same time station WR & R will be pouring out its product, Rock 'n' Roll, hour after hour into the small hours of the morning. The programs of many of our radio stations are magnificent contributions to good listening. In some communities, however, it would appear that the radio franchise has not been considered a public trust.

The parents, too, must take some responsibility. They should make some effort to introduce their children to what is good in music, literature and the arts. The teacher cannot do it all—although as former Dean Gauss of Princeton once said in a memorable interview, many parents expect a dean to accomplish in four years with 3,000 boys, what the parents have not been able to accomplish with one boy in a lifetime.

AND FINALLY we need desperately some good musical lawyers! The Musicians' Union is operating in some mysterious no-man's land bounded by a "union shop" on the right, a "closed shop" on the left, the Taft-Hartley Law on the north and the "Land of the Delectable Mountains" to the south.

Our copyright laws have yet to discover the phonograph, and the recording juke boxes are "protected" by laws passed before those master-works of chrome and color were invented. The equity of the performer in the results of his labor and his artistry still has no legal recognition—and yet without him the miracle of elec-

tronics would have no musical value, for music, still, thank the good Lord, must be played by loving humans with minds, hearts and souls.

And yet, before we all drink the Socratic cup, there are evidences that our hero is not defeated, that the good men will triumph, and that the hoof beats of the 149th Cavalry are already distinguishable in the distance. For, in spite of Sputnik, the Explorer, and—thank goodness—the Vanguard, there is evidence that the arts have never before been considered so important in our society as they are today.

The fact that the great Ford Foundation, which has up to the present time given little attention to the arts, is now making one of its most important projects the study of the humanities and the creative arts and the position of the art and of the artist in American society, is most significant. I have myself seen enough of the planning which is going into the study to testify to its very real importance.

And this is right and proper. For man is not yet a machine. He is a warm sensitive, emotional human being. He still responds to beauty. He is still inspired by the high mountains, and the far horizons. He still looks to the skies for signs of the handiwork of his Creator. He still sings with Haydn, "The Heavens Are Telling the Glory of God."

We as teachers of music must preach this gospel. We must not purvey that which is shoddy or second-rate. We cannot compete with "rock and roll" by giving our children something that is only a little better. We too must have courage. We too must believe. We too must have faith.

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IN HIS "OPEN LETTER TO MEMBERS," published in the February-March 1957 issue of the Journal, President William B. McBride said in closing: "It is the conviction of your officers and Board of Directors that MENC members should be given the privilege of helping set the stage for the immediate future and the ensuing developments in the field of music education . . . 'For the good of the order,' let us talk it over. With mutual understanding of the needs of the present and the opportunities for the future, we shall be prepared to extend to still greater success what has been gained in the first fifty years . . ." In this spirit, an open forum in the Journal was announced. A colleague from New Zealand supplies the fifth installment of the symposium.

[JOHN A. RITCHIE, of the University of Canterbury, Christchurch, New Zealand, visited the United States in 1957, and made friends from coast to coast. Before he left our shores, he was asked to write about his observations by several with whom he visited, including MENC Executive Secretary Vanett Lawler, and Editorial Board Chairman Karl D. Ernst. Mr. Ritchie complied as soon as he could in the form of a lengthy letter addressed to the Executive Secretary, but without thought of publication. The reader will judge for himself why Mr. Ritchie was asked—it should be said "persuaded"—to consent to print in the Music Educators Journal the more pertinent portions of what the writer intended as no more than a friendly letter from a real friend of many new friends in the United States.—Editors.]

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WHILE I REALIZE that it is impossible to generalize when one talks of your country, I do think the most striking impression made on my mind was the distinct and infectious enthusiasm shown by teachers of music in schools everywhere. I suspect that you and your colleagues in positions of importance cultivate this quality. How right you are! You will get nowhere unless your technical progress is harnessed to a reservoir of unquenchable enthusiasm. On the other hand, the enthusiasm alone with nothing else will not get anyone anywhere. There were occasions where I felt that some teachers of music were so ideally suited to their vocation if they only knew a little about their subject. Such a criticism can, of course, be leveled at music educators all over the world, and I must say that I was pleased to see that William Schuman's statement was published in your fine magazine. I am sure that Mr. Schuman's intention was sincerely directed toward making music teachers aware of the true scope of their subject. Its territories are limitless, which makes it very difficult for the young up-and-coming teacher. But I suppose that is one of the joys of music as an art.

I found it strange that in the east, activity should, comparatively, be backward. Karl Ernst's explanation that the widespread private schools tend to absorb the better-equipped students struck me as very sound, but I think also the spirit of adventure travelled west with the pioneers.

Am I wrong in thinking that a state of ideological warfare exists between the music educators and the musicians at large? I found this quite amusing at times, although I imagine being in the middle of it is not funny. It would be understandable if the professional musicians thought that the growth of music in schools was somehow or other going to disemploy them. (This opinion was strong in New Zealand twenty years ago.) But experience has shown that the reverse was the case. In your country, however, where music has the fullest professional status as



John A. Ritchie

is evidenced by Congressional recognition, I am sure it has nothing to do with economics. There seems to be a lack of appreciation as to what the music educators are trying to do. Surely they are trying to involve as many young people as possible in music for the good of their souls and in the hope that latent talent will not be overlooked through lack of stimulation. But some musicologists, composers and professional performers, basing their opinions on what they themselves know, oppose the work done in schools as being superficial and sub-standard. One would not mind this if the criticism were leveled in the hope that it would bring about improvements, but often the critic possesses a sort of inexorable and final tone in his strictures as to show that he is not interested any further. The responsibility thus lies with the teachers of music in schools to show by continued improvement that they have a goal to which they are striving. To me, the goal of musicianship and musicality would be the most desirable, but more of this later.

You may think from this that I have been consorting with a lot of your ivory-towered university musicians. Well, I have, but I will not allow anyone to assert that there is such a thing as an ivory-towered university in your country. At Harvard, I had the thrill of hearing a concert in which university men and women sang together with, and as an inspiration for, the pupils of several neighboring schools. And I know that it is from within, and very close to Harvard, that some of the greatest contributions to music education have emanated in the past. You will not lightly forget your indebtedness to men like Surette and Davison. It may be that your severest critics are those who are impatient for your own sakes. Very often they are possibly ill-informed or they have come across a teacher whose pedagogical prowess may be far in advance of his musical ability or taste, and that word *taste* does conjure up a multitude of sins. Of all the misconceptions which overseas musicians possess about your country, the greatest is that which postulates American music as being brilliant technically but lacking in artistic sensitivity. The wider world will learn eventually, not merely through your better-known symphony orchestras, but through the unexpected media such as the Eastman Symphonic Wind Ensemble, that delightful little choir which Barbara Willis conducts in Richmond, California, orchestras such as flourish in Philadelphia, under Louis Wersén's patronage. Everywhere I went, it was not always the virtuosic technique that impressed me; it was when it was allied to real musical feeling that the impression was greatest. And I fail to see that if your opponents are aware of some of the better things that are going on, they should not become cautious champions of the whole movement. Even now, they are reaping the benefit, because whereas it is not so long ago when university music departments were theoretical in their contact with the living stuff of music, they are now in the fortunate position of having in their student populations ready material for the performance of the music upon which their studies are to be based.

Without regard to the various camps into which you group yourselves, I am still clearly aware that the problem is not only a collective one but also an individual one. Every teacher who

faces a class does so armed with methods of teaching and musicianship. Obviously, he should (in ideal circumstances) be an expert methodologist, to use your phrase, and an expert musician, but he is not. He cannot even hope to be. I had the privilege to attend two classes during the Fall semester last year. At one university, it was a course in curriculum planning for post-graduates in music education and it included in its pleasant digressions most of the usual problems of pedagogy. The other was a study of "the materials of contemporary music" also for postgraduate students. I would venture to suggest that both groups would have been quite out of their depth had they been transferred to the other course, but I know for sure that if a child of mine were to be in the hands of one of the groups I would see to it that the graduate qualified fully as a musician would have prior claim. If this is sheer conservatism I confess to it. It is also common sense. Music has its own pedagogy. It springs more from the individual musician in terms of his own personality—just as individual conductors produce their own readings of familiar classics. Sight singing has been taught in numerous ways—but only successfully when the teacher has used the method which appeals to himself. The point I am trying to make is that I agree with those critics who point to the overloaded university courses in teaching methods. Arthur Bestor has put the case strongly, perhaps too strongly—but I can sense his reason for being outspoken. Jacques Barzun, more reasonably, gives all Americans a chance to look at themselves as perhaps others see you. His "Teacher in America" should be read by every person the world over who has the interests of education at heart.

You must not think that I am being willfully critical of the music education scheme in the United States. After all, it is only in your country that it is taken seriously at all at the pre-university level. In Great Britain, apart from the fine tradition of cathedral grammar schools, very little has been done until the last decade. What has been achieved has been the work of individualists. Only recently have such altruists been given the backing of governmental authority. In New Zealand, we have not even reached this stage. Certainly, there are high schools here which I think would surprise many of you. But they are exceptions, and any suggestion of a state-sponsored teacher-training program, based on the better of these schools, has been repeatedly refused. The reasons for this are not important from your viewpoint, but they include the attitude of mind which treats music as a curricular frill, one of the penalties paid by a welfare state whose materialism has seeped dangerously up to, or down from, the educational administrative strata.

In the light of all this, it is still my predominant impression that the future of music in schools is, for you, very bright. To visit the San Francisco State Teachers College is to observe in operation a plan of teacher-training which for us will remain in the realms of fantasy for a long time yet. To experience the close liaison between Northwestern University and the Evanston Township High School in the field of music is to receive an object lesson in one of music's most desirable qualities—cooperation. To comprehend the organization behind the integrated plans in operation at Denver, at Philadelphia and at Oakland is impossible, but the stimulation it affords is still with me.

One of my first experiences in your country was to be the guest at an All State Music Festival. From the individual child's viewpoint, these are undoubtedly of very great value, but to the outsider they cannot be of any significance because obviously they have to be highly selective. But the standard of instrumental performance did stagger me. To come across a full symphony orchestra, average age about eighteen years, playing the first movement of Dvorak's *New World Symphony* with all the aplomb and security of a professional orchestra is something worthwhile. And in the next hall, I found a large military band (as we would call it) rehearsing an equally testing work by your own Howard Hanson, under the skilled and musically directorship of Keith Wilson from Yale. This set the standard for the rest of my sojourn in the states. And yet, I felt it was a little pathetic that the All State Choir at that same festival should be singing a good deal of musical rubbish. Technically, as a choir, it would take some beating, but its combined skill was being wasted on a series of part songs whose most adventurous harmony was a cheap augmented sixth chord and which, rhythmically, possessed as much interest as the satellite's "beep, beep." For a while, I confess that this part of the proceedings left me with the impression that the word "contrapuntal" had no connotation in your language. But a young lady in the Richmond High School, California, remedied that. Every choirmaster in the United States should

hear Barbara Willis' choral work in this school. Above all, it shows that one's taste need not be lowered to appeal to adolescents.

It is in the field of choral music that I feel there is still more missionary work to be done. In spite of curricular difficulties is it not possible to introduce the concept that every child in a school has an opportunity to sing? In other words, why not have the whole school as a part-singing choir. It has been done most successfully in a few high schools here. At one school of 1200 pupils (large by our standards) where the training is predominantly technological, each class is made up of the same voice quality. Thus, if you wandered into a classroom, you would find not merely 30 budding engineers but, as well, 30 basses; in another, 30 girls training to be stenographers who are all first sopranos. At the start of each school year the music director grades the voices of every child. So that when a class comes to its music lesson, the director has no trouble in teaching the part of a complex Handel chorus. Each morning at the school assembly, after an initial period of singing unison songs—say six weeks—the whole school is in a position to sing in anything up to six parts. Obviously, it has been necessary to arrange specially a repertoire of suitable music for this medium, and this has fallen to the lot of Professor Vernon Griffiths who pioneered the work at the Dunedin Technical High School and who since, as head of a university music department, has retained his interest in the scheme as a composer. One of his most striking contributions has been the bass-tune setting of many folk songs. Our adolescent male voice presents even more of a problem than does yours. They seem to retain for longer than nondescript quality which you sometimes call "cambiata." Dr. Griffith's arrangements are so made that the tune is always in the bass part, if the basses are singing at all. Sometimes it is in unison with the trebles, sometimes the trebles sing a descant against the tunes sung by the boys, sometimes there are two treble parts and one alto part above the boys who still persevere with the tune they know so thoroughly. This also capitalizes on the girls' inevitable quicker learning ability. Brief mention is made of this scheme in Dykema's wide study and more detailed attention, with quotations, is to be found in Duncan McKenzie's "Training the Boy's Changing Voice" (Rutgers).

Above all, the purpose is to involve the whole school in music. We have no right to omit anyone when it comes to the universal habit of singing. It promotes school morale as effectively as rugby—such a statement borders on sacrilege in New Zealand. It eliminates the need for mechanically provided music. It follows the "learn by doing" principle. And, as many of your colleagues were quick to point out, it involves a tremendous amount of hard work. But I have yet to meet the American who would be deterred by a consideration like that. Some questioned the musical standards achievable by a choir of such dimensions. They need have no fears. With suitable music, not necessarily easy, musically training and discipline, thrilling results have been attained. To present-day evidence can be added the testimony of men like Berlioz.

I seem to have wandered on and on, but the lengthiness of this epistle is a result of my obedience to Harold Youngberg's injunction to write my broad impressions of the trip. I shall send him a copy of this. He was wonderfully kind to me, and I have nothing but admiration for him and for Dr. Doug Kidd and their numerous colleagues. They typify all that is healthy, vigorous, adventurous and forward-looking in music education. I can well imagine the enthusiasm you all mutually engender at these biennial conferences which you hold.

One of my regrets is that I did not see more of Karl Ernst in San Francisco. Our one conversation was most profitable for it did help remove some misconceptions on my part. As you know, my primary interest was not music education; but having been involved in it one way or another since I was a boy at school over twenty years ago, I have retained it as an essential interest ever since. I am convinced that on the general musical scene in the United States, with all its striking achievements and contributions, it is nevertheless the remarkable organization and purposefulness of its music education program which struck me as most significant.

My very sincere thanks go to you for the part you played in making my "refresher leave" so stimulating. With every best wish for your future success and that of your organization.

JOHN A. RITCHIE, University of Canterbury, Christchurch, C. 1, New Zealand.

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National Education Association Convention

Cleveland, Ohio, June 29-July 4, 1958

THE MUSIC EDUCATORS National Conference, as the Department of Music of the National Education Association, will hold its summer meeting at 9:30 a.m., Monday, June 30, at the forthcoming NEA Convention, June 29-July 4, 1958, in Cleveland, Ohio.

More than 10,000 teachers and administrators from all over the nation are expected to attend the NEA convention. Most of the NEA's thirty departments and all twenty commissions and committees will hold meetings.

The major "work" sessions will be those of the NEA's legislative body, the Representative Assembly, composed of delegates from all of the Association's 7,000 local education associations. This body will meet daily during the convention.

SPEECHES by top educators head each day's schedule of events. NEA president Lyman V. Ginger, dean of the College of Education, University of Kentucky, will deliver his presidential address, Monday, June 30, on the general convention theme—"Our Future Goes to School Today." NEA executive secretary William G. Carr will report to the Representative Assembly on the NEA's expanded program, Tuesday, July 1.

Other speakers include: Jerald Brauer, dean of the Federated Theological Faculty of the University of Chicago; Mark Schinnerer, superintendent of schools for Cleveland; U. S. Commissioner of Education Lawrence G. Derthick; Max Lerner, professor of American Civilization at Brandeis University, newspaper columnist and author; C. C. Furnas, chancellor of the University of Buffalo; James B. Conant, president emeritus of Harvard University and former U. S. Ambassador to the Federal Republic of Germany, and American Legion Commander John Gleason, Jr.

SPECIAL sectional meetings on current issues in the field of instruction and lay relations are planned for July 3. A program of highlights of the year's TV program on education will be presented on the convention's opening day.

A special performance of the Cleveland Summer Symphony Orchestra and the annual Classroom Teachers Banquet are among the special events planned.

Other events include: An open meeting of the Resolutions Committee; state delegation meetings; sessions of the Representative Assembly; discussion sections on teacher welfare, instruction, public relations, finance.

Thursday evening, July 3, has been designated "Friendship Night," when all delegates are invited to meet the candidates for offices in the National Education Association. Included also on this night are festivities, performance of the new NEA film, "Crowded Out," and a drama written and performed for the Association by the American Theatre Wing Community Players.

Dr. Conant will address the final evening general session. Following his talk he will be interviewed by a panel of students on the ABC-TV network program, "College News Conference," moderated by Ruth Hagy.

THE MENC MEETING will, it is anticipated, make good use of the commodious facilities of the Cleveland Public Auditorium Ballroom. Hundreds of MENC members

will recall more than one pleasing and stimulating experience in this same hall—in 1932, on the occasion of the twenty-fifth anniversary convention of the Music Educators National Conference, also in 1946 when MENC met in Cleveland for a biennial national meeting, and again in 1955, on the occasion of the MENC North Central Division meeting. Many members will also remember the 1923 MENC national convention, also held in Cleveland, at the Statler Hotel.

The program, announced here by MENC President William B. McBride, represents the twentieth music education meeting of the NEA in Cleveland since 1887.

PROGRAM

Music Educators National Conference NEA DEPARTMENT OF MUSIC

Monday, June 30, 9:30 A.M.
Cleveland Public Auditorium Ballroom

Theme: Music in the Balanced Program of Education

Concert and Demonstration

Performed by ensembles from the Cleveland Heights (Ohio) High School, which will illustrate the integration of music in the total school program. Members of the faculty: Robert H. Klotman, John Farinacci. Members of the ensembles will discuss with the audience the activities of the ensembles in the Cleveland Heights High School program.

Riders Quartet—Josef Haydn, Madrigals by Girls' Ensemble, Jazz Quintet. Original arrangements by members of the group.

Music Workshop

Workshop for classroom teachers by Marguerite V. Hood, supervisor of music, Ann Arbor, Michigan, Public Schools and professor of music education, University of Michigan, Ann Arbor. This demonstration will be a general review of the workshops for classroom teachers which were presented at the biennial meeting of the MENC held in Los Angeles, March 21-25, 1958. The special workshop manual, "Music in Elementary Education," used at the Los Angeles meeting of the MENC, will be the basis for the presentation in Cleveland, and copies of the manual will be available to participants in the program. The workshop program will include activities of special importance to a balanced program, including (1) singing, (2) playing simple instruments, (3) rhythmic activities, (4) creative activities.

Address

"What Is a Balanced Program in Music Education?" by E. E. Holt, Ohio state superintendent of instruction, Columbus.

Panel Discussion

Leader of discussion: William B. McBride. Panel members: Ernest V. Manring, director of music education, Cleveland Public Schools, Cleveland, Ohio; Richard L. Schilling, department of music education, Miami University, Oxford, Ohio; Ralph Gillman, director of music education, Akron Public Schools, Akron, Ohio.

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events of the season, recordings, radio, television, and film, youth activities, competitions, summer schools, exchange between countries, music congresses, references to articles of outstanding interest in national periodicals. News is also carried of the world-wide activity of the International Music Council itself, through its national committees and member organizations.

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1958 Division Planning and Leadership Conferences and 1959 Conventions

Division	1958 Planning and Leadership Conference	1959 Convention
Eastern	June 13-15, New York City, Sheraton-McAlpin Hotel	January 23-27, Buffalo, N.Y.
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Northwest	October 10-11, Seattle, Wash., Olympic Hotel	March 4-7, Seattle, Wash.
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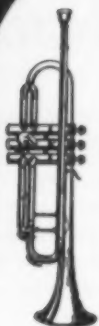
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THERE is probably no quicker way to get yourself cordially disliked by your colleagues than to sit on the sunny shores of the Mediterranean in February and write articles about the wonderful time you're having on your sabbatical, while your friends struggle through snowdrifts to get to their classes or shiver in draughty offices correcting papers. My only justification for doing so is the hope that they can find a vicarious pleasure in sharing with me a very stimulating musical experience—three months of visiting choruses in every corner of the British Isles. With my wife and daughter I drove seventy-five hundred miles, heard sixty choruses, in rehearsal or performance, and talked about choral music with conductors, choristers, publishers, lords and their ladies, politicians—in short, everybody who would discuss it with me.

Anyone who spends much time in the choral field soon becomes aware of the wonderful tradition of choral singing in England. Their choruses, in places like Huddersfield, London, and Birmingham, have recorded many of the familiar oratorios, and English composers and publishers have supplied us with a wealth of excellent part-songs. Therefore, when the opportunity came, it was natural for me

to turn immediately towards the British Isles to see and hear at first hand what is being done there at present.

At the outset I had the good fortune to be put in touch with the British Arts Council, and, through them, with the National Federation of Music Societies. Mr. R. B. Elwyn, the executive secretary of this latter organization, was most cordial and helpful, and, after a thorough briefing, turned me over to Mr. Brian Dunn, liaison officer between the two groups, who became an indispensable guide and mentor during my stay.

We started with the famous Three Choirs Festival in Worcester. This was the two hundred and thirtieth successive year in which the cathedral choirs of Hereford, Gloucester, and Worcester (augmented nowadays by many local singers) have combined to sing the great choral literature. Interesting as it is, this is not the place to recall the history of this great festival. Nevertheless it is indicative of its firm foundation and steady growth that this year, between a Sunday afternoon and the following Friday evening, sixteen major choral works, an orchestral concert, and an organ recital were performed to a constant audience of more than three thousand, filling every corner of the cathedral's vast spaces.



Group at the annual meeting of the National Federation of Music Societies in Bristol, England, where the author of this article was guest speaker. Left to right (front row): Brian Dunn, British Arts Council; L. E. Bickel, treasurer, N.F.M.S.; Reginald Jacques, president, N.F.M.S.; Alderman P. W. Raymond, Lord Mayor of Bristol; Mrs. Raymond; and Mr. Gilday. Left to right (back row): C. Brackenbury, Executive Board, N.F.M.S.; R. B. Elwyn, executive secretary, N.F.M.S.; Sir Stuart Wilson; Netlam Bigg; and Arnold Barter.

The soloists are England's best since an invitation to sing at the Three Choirs Festival is highly prized, and two orchestras, the City of Birmingham Symphony and the London Symphony furnish the orchestral support. The chorus numbers three hundred with the host city usually supplying about two thirds of it and the other two cities the remainder. To these are added the choir boys of the three cathedrals who join the ranks of the adult trebles and occasionally are featured, as in the "Elijah Chorus," where three choir boys sang the treble trio. The host choir-master conducts the major portion of the program with the other two choirmasters taking a share and an occasional guest conductor added for spice.

This is a good opportunity to hear the famous (or infamous, depending on your preference) English boy-soprano tone. If you like this sound you describe it as pure, ethereal or, perhaps, disembodied. If you dislike it you may label it hoity, un-resonant, or cold. Technically it is what is usually called a head-tone, but one somewhat lacking in projection, resonance, and diaphragmatic support. In these "town and gown" choruses not only the boys but all the women and the tenors use the same technique in their upper registers. Aside from the obtrusiveness of the sound (obtrusive to un-English ears at least), the lack of resonance tends to weaken *forte* passages that lie high in the voices, as they so often do. One result is that many climaxes have a vocal balance pyramidal in shape and vitiated to a large extent.

It was interesting to see several conductors directing the same chorus and it gave me the first examples of what I was to observe again and again in the weeks to come, that a chorus is seldom, if ever, any better than its conductor. Having been entrusted with greetings to the Festival from the Worcester, Massachusetts Festival and Boston's Handel and Haydn Society, I had opportunity to meet the various conductors and was cordially invited to visit them in their respective cities, invitations I was happy to accept.

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In some ways the most interesting feature of the Festival is the audience. Understandably it has a large proportion of English and international oratorio enthusiasts. Rehearsals, for which tickets may be bought, were well attended, but performances were completely sold out. Seldom have I seen more attentive listeners. Most of them followed the performance with a score, and all of them remained completely absorbed despite concerts of two and two and a half hours without intermission, often in a temperature that made gloves, scarves, and even lap-robcs a necessity.

It is impossible to estimate but interesting to speculate on the influence this two hundred and thirty years of devotion to the cause of great choral music has had on English musical traditions. Everywhere I went I tried to discover why choral music flourishes in the British Isles and the answers were as varied as the people who gave them to me.

One Welshman was convinced that the Welsh choral tone was literally bred into his people. He was willing to concede

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that their language, with its numerous vowels, made a contribution, but basically, he believed it was a matter of selective breeding. The Welsh choral tone with its tremendous resonance is indeed a thrilling sound, but the very depth and breadth of it tends to mitigate against the subtleties of singing. A choral rehearsal in a Welsh mining town can be an exciting but downright fatiguing experience to ears unused to such masses of sound. The Welshman, however, ends up as fresh as he started.

A peculiarity of Welsh choruses is their dependence on tonic sol-fa notation. Many of their older members have learned to read this musical shorthand (of which our own syllabizing is a direct offshoot) and can do little or nothing with standard notation. A further difficulty is that since only the most popular works are printed separately in tonic sol-fa the repertoire is bound to be limited. However, the sound of a great, multi-voiced chorus like the Huddersfield, Stoke-on-Trent, or Birmingham is a magnificent one, rich, vibrant, balanced, and altogether satisfying.

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One strong contributing factor in Britain's choral picture, especially interesting since it seems to have fallen into disfavor in the United States, is the choral competition. The intensity of the rivalry generated has to be seen to be believed. I was a guest at the finals of the Blackpool Festival, perhaps the largest of these competitions, and heard some of the best singing of my entire stay. The participating choirs at these affairs tend to be smaller than those which do oratorio, usually numbering around fifty, with a repertoire mostly of part-songs. To these songs they bring all the choral nuances, polished to a very high state of perfection and performed in an atmosphere of high drama. Defeat seems to be accepted gracefully both by the performers and by their partisans in the audience, who follow the competition with the keenest interest.

A provocative feature of the British choral scene is that a very large percentage of their choruses receive a direct subsidy from the government. This comes through the British Arts Council and its affiliate, the National Federation of Music Societies. The grant usually takes the form of a guarantee to cover the cost of

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Left to right: Brian Dunn, British Arts Council; Edward F. Gilday; Herbert Bardgett, choromaster, Huddersfield Chorus; J. E. Lunn, past president, Huddersfield Choral Society; Percy Barber, president, Huddersfield Choral Society.

soloists or orchestral support, payable if box-office or other income is insufficient. The Arts Council and Federation also maintain a library of choral and orchestral scores for rental to member societies, and field representatives are available for consultation and advice. Most choruses seem to feel that without this financial aid they would have to lower their standards drastically.

Everywhere I went I was received with the greatest cordiality. Almost invariably I was asked to speak to the chorus and usually invited to conduct a part of the rehearsal. It was surprising, and somewhat humbling, to discover how little our English cousins know about our culture, and how they misunderstand what little they do know. Our films, so widely viewed in Britain, do little to portray the strength and variety of our cultural institutions, and do much to demean them. What little they know of our choral work comes mostly from the London performances of a few visiting college and university choirs, and human nature being what it is, those who heard them seem to remember only the Americana at the end of their programs and to have forgotten the Renaissance double motets at the beginning.

I was invited to address the annual meeting in Bristol of the National Federation of Music Societies. With representatives of eight hundred societies present, five hundred of them choruses, it was an excellent chance to outline the pattern of music in the United States. The bombardment of questions and comments that followed showed once again the universal fellowship that music inspires and the possibilities for better understanding through a mutual exchange of ideas and experiences.

—EDWARD F. GILDAY, chairman, music department, State Teachers College, Lowell, Massachusetts.

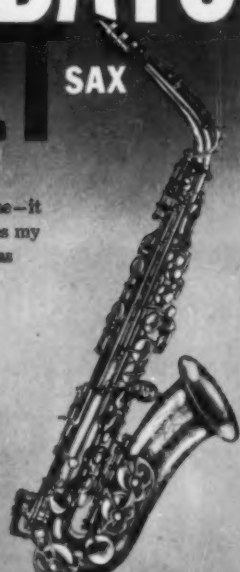
RECOLLECTIONS. Reference to one of the recent issues of Fischer Edition News (J. Fischer & Bro., Harristown Road, Glen Rock, N.J.) reminds the writer that this publication is now in its thirty-fourth volume — a dignified house organ all these years. This veteran peruser of such publications never misses an issue if he can help it. There is always an article or two in addition to the catalog listing that has kept Fischer Edition News in the foreground of this type of free reading matter from the standpoint of reader values. In the issue at hand especial interest attaches to the leading article, "Good Church Music Is Easiest to Interpret," by William Wellington Norton, himself a veteran in that field. Many recall "Bill" Norton as executive head of the Flint, Michigan Community Music Association, director of music in Flint schools until his retirement some years ago. In "retirement" Norton has been the very active head of the church and community music project of the College of the Pacific Conservatory of California and the department of religion and the fine arts of Northern California-Nevada Council of Churches. In 1927 he was local chairman of the third national high school band contest in Flint. In the 1931-1933 biennium he was president of the MENC North Central Division; sponsored the first and highly successful inter-church choral festival featured by MENC for the North Central convention, held in Grand Rapids in 1933. —E.M.

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Clarinet Story

LESTER YOUNG, interviewed by *Down Beat* magazine, reminisced about a metal clarinet he used for a recording early in his career. "... I never found a clarinet just like that one afterwards." Probably, in the excitement of the recording experience Young didn't think so much about the name of the instrument as he did about the tone he was getting. Be that as it may, Arthur Hastedt, vice-president of the Cundy-Bettoney Company, saw the *Down Beat* story, and figured maybe Young had used one of the original "Silva-Bet" metal clarinets, introduced in 1925. So he made an appointment at the Nola Studios in New York, where Young was rehearsing for the Birdland Jazz Tour, and sure enough it was a Silva-Bet that was the subject of the story, only it now goes under a different name in the firm's catalog.

The foregoing is just the gist of an interesting press release from Elliott Joseph of The McCarty Company, New York, public relations and advertising specialists. There is more to follow which the incident probed out of this contributor's memory.

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In 1925 in New England Conservatory's Jordan Hall, a history-making event occurred. At the invitation of Harry Bettoney, there were assembled members and former members of symphony orchestras and bands. Prominent performers and teachers were in the group, including persons whose names connoted association with such concert organizations as the Boston Symphony and the Sousa Band. The purpose of this meeting of specialists and experts—mostly players of woodwinds—was to have an audition of the metal clarinet which had been produced in the Cundy-Bettoney factory in the Jamaica Plain section of Boston.

A recognized artist-performer played the same passage successively on different clarinets, one of which was the new metal contraption that didn't even look like anything orthodox when exposed to the adjudicator-audience before the artist hid himself and the instruments behind a screen. The audition procedure was thorough and fair. Every person had several opportunities to check his own opinions of tone comparisons by hearing each instrument played several times in differing but identified rotations. The auditors



Lester Young toots a 1957 descendant of the metal clarinet which created a sensation and some consternation among the woodwind bigwigs at Jordan Hall, Boston, in 1925. Arthur Hastedt, vice-president of Cundy-Bettoney Company, listening.

couldn't see the instruments, although they knew the names of the makes represented in the test. The adjudicators' sheets were collected; results tabulated. Even the acoustical judgments of better experts than this reporter were baffled.

Nobody could be sure which was which. There was hardly any tonal difference discernable to the naked ear drum. The artist did a beautiful and fair job, although he admitted that he would never care for a metal clarinet no matter how good it sounded. The main difference of opinion recorded on the report sheets indicated a considerable aversion to the "metallic" tone, which was credited chiefly to the well known makes constructed from wood! Net result of the test was to convince Harry Bettoney he could make a go of the manufacture of metal clarinets, which he did—and many others did too.

—Z. PORTER WRIGHT, *Washington, D. C.*



Study in Europe

AT SOME TIME or another, almost every serious student of music considers the idea of study in Europe. While extensive study in Europe requires a great deal of advance planning and considerable expense, a student who is reasonably capable may have this experience for a summer at less expense than one would imagine. In fact, in some instances a summer in Europe costs less than a summer's study in some of our American music camps or music centers.

One such opportunity for the American music student is made possible by the Conservatoire Americain of the Ecole D'Art Americaine located at Fontainebleau, France. This unique school, a non-profit institution under the patronage of the French Government, is for American students of music, art and architecture. With the exception of the years during World War II, the school has been in continuous operation at Fontainebleau since 1921. It is a summer school only

and draws its distinguished faculty from top-notch French musicians and teachers, including members of the faculty of the Conservatoire National in Paris.

The music school offers a variety of courses—composition, harmony, eartraining, solfeggio, counterpoint, fugue, conducting, vocal ensemble, chamber music, French language and phonetics, and applied music in piano, organ, voice, harp, and stringed and woodwind instruments.

Many of the usual difficulties encountered by the American student are overcome by the school at Fontainebleau. Dormitory style housing and nutritious meals furnished by the school are included in the tuition fee. For students who do not know French, interpreters are furnished for classes where the professors do not speak English. However, a beginning French class is open to all the students who desire to take it, and advanced work is offered at a small additional fee.

A recital series is offered for the students' musical growth, and usually several outstanding artists hold master classes for selected advanced students. The class sessions are open to all the student body, however. Students have the opportunity to perform on the final programs of the recital series and in the concerts held at the student restaurant.

The student body is not absolutely restricted to American students, and the school has a rather international flavor, which offers the rare chance to meet music students from many parts of the world.

For the last several years, the school has chartered a flight from New York, offering another opportunity to save money on transportation.

For further information on this opportunity for European study, write to Fontainebleau Schools, 122 East 58th Street, New York 22, New York. Your letter will receive prompt, courteous attention.

—VANCE S. JENNINGS, *department of music, University of Wichita, Wichita, Kansas; chairman, Southwestern Division, National Association of College Wind and Percussion Instructors.*



U.I.'S NEW BAND BUILDING. This new home of the University of Illinois' bands was dedicated March 7 during the national convention of the American Bandmasters Association. Conforming to the more modern motif of recent campus buildings, the building has been in use since last September. In the background is the University's Armory. Here will be held the biennial meeting of the College Band Directors National Association in December, 1958.



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"Yankee Doodle came to town
For to buy a firelock;
We will tar and feather him
And so we will John Hancock."

Or consider *The Star-Spangled Banner*, the only official national anthem in United States history (Act of Congress, 1931). The poem, by Francis Scott Key, is thoroughly American—how American, is apparent from the well-known story of its origin during the War of 1812 and from its initial title, *The Defense of Fort M'Henry*. But the melody? Thoroughly British! It had been composed in 1783 by the Englishman, John Stafford Smith, as a theme song, *To Anacreon in Heaven*, for the Anacreontic Society of London. By 1812 this tune had become very popular in the United States, and it was apparently the one which Key had in mind as he penned his famous poem.

What about the melody of *America*? Again, British! It is the same as that of the English national anthem, *God Save the King* (or *Queen*). The English anthem had been in existence nearly a century before Reverend Samuel F. Smith devised the novel words, "My country, 'tis of thee . . . I sing," (1831). However, *America* was not the first American adaptation. Already in Colonial times *God Save the King* had become *God Save America*, *God Save George Washington*, *God Save the Thirteen States*, etc.

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The most astonishing anachronism in the history of American anthems occurred at the time of the Civil War. Strange as it may seem, the tune of the Union's *Battle Hymn of the Republic* was composed by a Southerner (William Steffe), and the tune of the Confederacy's *Dixie*, by a Northerner (Dan Emmett)! Emmett, in particular, suffered considerable humiliation for his talent. Accused by Northern newspapermen of being a rebel, Emmett felt obliged to prove his allegiance by rhyming the tune with such Union sentiment as "Remember Bunker Hill!" Unfortunately he failed to redeem himself in Northern eyes, to say nothing of promoting *Dixie* as a Northern anthem. For though of Northern origin, *Dixie* was adopted by the South, and it was this tune that was played by order of General Pickett just before the battle of Gettysburg.

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Similar peculiarities have prevailed in the case of foreign anthems, beginning as far back as the Netherlands' *Wilhelmus Song* (1626), probably the oldest official national anthem in the world. The poem, written by a loyal supporter of William of Orange during heroic resistance to Spanish oppression, is Dutch to the core. But the melody is German.

The Czechs once used the Polish national anthem (the *Dombrowski Anthem*) as a battle song in their insurrection against Austria, changing the words, "Jeszcze Polska" ("Poland's Glory"), to "Hej Slovane" ("Hey, Slavs"). The *Czar's Anthem*, Russia's most distinguished patriotic air, has been used as an Alma Mater song by many American colleges and universities. The most universal anthem is England's *God Save the King*, which, with appropriate wording, is sung all over the world.

Other countries have also adopted the patriotic tunes of their enemies during war times, just as we Americans seem to have appropriated *Yankee Doodle* from the British. Germany has been notorious for this kind of psychological warfare, having adopted the national anthems of France, England, and Austria respectively while in the very throes of conflict with these nations.

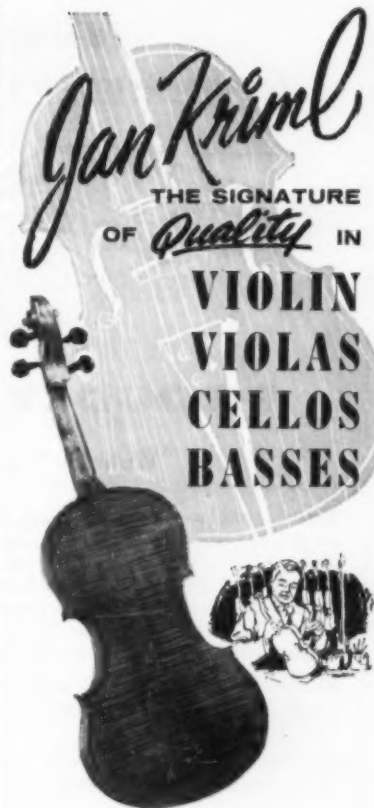
In 1792, when the French national anthem, *La Marseillaise*, was composed as a harangue against the meddling Prussians, several different German lyrics appeared to the same melody. Among them was a *German Little Song* that soon became a favorite anti-French anthem of the Napoleonic Wars, the words "Arise, children of France" being changed to "Up . . . united people of Germany." During World War I, when the English were singing *God Save the King* and we were singing *America*, the Germans simply chimed in with *Heil dir im Siegerkranz* (*Hail Thee in Victor's Crown*), their own century-old setting of the same melody. And the Nazis used the tune of the *Emperor's Hymn* of Austria at the very time that they were annexing that country, substituting for "Gott

(Continued on page 48)

The Picture On The Cover

"LOBBY SING" is of course the title. Time and place: March 22, 1958, 11:00 p.m., Biltmore Hotel, Los Angeles, California. The photographer was handicapped because no matter where he placed his camera, he couldn't take in the entire crowd. However, the picture gives an idea of the assemblages which nightly contributed day-end sparkle to the stimulating experiences characteristic of every aspect of the 1958 MENC convention.

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erhalte Franz den Kaiser" ("God Save the Emperor Francis") the slogan "Deutschland, Deutschland über alles" ("Germany, Germany above everything").

Certain anthems have at least a superficial internationality. Poland's *Domobrowski Anthem* was dedicated to a Polish general in the French Revolutionary Army on Italian soil. The British Empire's *Rule Britannia* was composed by an Englishman, rhymed by a Scotchman, and first sung by an Irishman. For the international social labor movement, Russia and other countries promoted a theme song called *The International*. It is a pity that such a pretentious title was not reserved for an anthem of universal brotherhood!

—ALDEN BUKER, assistant professor of humanities, Arizona State College, Tempe.



Music Merchants Convention

THE National Association of Music Merchants will hold its 1958 convention in Chicago July 21-24. This annual event, staged by the local dealers of the U. S., is one of the musical phenomena of the times. Incorporated with a convention program planned for the men and women whose stores serve the nation's communities are meetings and representation of groups from the various branches of the industry. Here are the manufacturers, publishers, wholesalers and distributors of the commodities you expect to find available in your town, whether you are looking for a piano, horn, bazooka, zulu drum, set of pedal timpani, xylophone or accordion—or the latest in TV, Hi-Fi, electronic guitars, or organs—a portable phonograph, or the last word in audio-visual cabinet combinations.

Background and sound effects for the convention are supplied by the industry trade show, where the producers exhibit their wares and take stock orders from the dealers for fall business. Here are seen—and heard—several solid floors of displays into which are packed samples of every kind of device included in the category of musical instruments—not to mention the musical toys so popular at Christmas time.

The fortunate layman privileged to tour the exhibition finds a remarkable, even startling, panorama of the varied facets—and interests—of our musical life. By the same token, just as impressive are the convention sessions and demonstrations geared to the business of serving the musical life and interests.

If you miss your home town music merchant around July 21-24, you probably can locate him at the Palmer House in Chicago.

[Note: The MENC publications display and music education headquarters will be in Palmer House parlor 857. This music education headquarters for the convention continues a long-standing cooperative arrangement whereby NAMM furnishes the facilities and MENC members and staff representatives supply the exhibit and the consultants to answer questions and discuss matters pertaining to the school music program. Over a period of years many hundreds of local dealers and other members of the music industry have dropped in to look over the MENC publications and talk things over.]

BULLETIN BOARD

Continued from Page 4

since 1949. The Music Index has received world-wide recognition as a basic reference tool and subject guide to the field—music personalities past and present, history of music, forms and types of music, musical instruments from the earliest times to the electronic instruments of today, as well as reviews of music, books, recordings and performances. In addition, The Music Index became an author guide beginning in January 1957 when entries for music specialists—critics, composers, musicologists, educators—currently contributing to music periodicals were included. Thus it now includes a combined subject-author index.

The accelerated interest and new developments in music have been reflected in the rapid and continuing expansion of The Music Index, which now makes yearly revisions in its subject headings. The list of periodicals indexed has grown from the forty-one English-language publications represented in its first issue to one hundred and twenty-six, including thirty-one non-English publications. The 1949 annual cumulation included 308 pages; the 1957 edition will include over 700 pages. The Music Index plans to continue expansion of the current service as well as to index periodicals published prior to 1949.

The editorial staff consists of Florence Kretschmar, editor-in-chief; Geraldine Rowley and Betty Buyck, editors. Further details can be obtained from Information Service, Inc., 10 West Warren Ave., Detroit 1, Mich.

PAN AMERICAN MUSIC FESTIVAL. The First Inter-American Music Festival of the Pan American Union took place in Washington, D. C., April 18-20, 1958. Organized by the Inter-American Music Center in collaboration with International House of New Orleans, the National Institute of Fine Arts of Mexico, Elizabeth Sprague Coolidge Foundation of the Library of Congress, and the Music Performance Trust Fund of the Recording Industries, the three-day Festival featured world premieres and first performances. Concerts were presented by the National Symphony Orchestras of Washington and Mexico, the Juilliard String Quartet, the Claremont String Quartet, and the Howard University Choir. Argentina, Brazil, Canada, Chile, Cuba, Mexico, Panama, Venezuela, Uruguay, and the United States were the countries represented.

ST. FRANCIS COLLEGE LIBRARY, Loretto, Pennsylvania, destroyed by fire last winter, acknowledges with gratitude the generous gifts of books and other

materials from many friends. The burning of Padua Hall, in which the 45,000-volume library was housed, was the second such loss suffered by the college. In 1942, a \$250,000 blaze leveled Old Main Hall and destroyed some 15,000 books. Padua Hall was the last remaining war surplus structure on the campus, and, ironically, preliminary plans for a new library were in the building when the fire struck. Journal readers who can help with donations of records and books on music education, theory, history, and repertoire should write to the director of music, William B. Iveson, St. Francis College, Loretto, Pennsylvania.



ACCORDIONISTS. You may not have an accordion in your home, but the chances are that several of your neighbors are among the many thousands who have purchased the push-pull instruments during the past few years. You yourself may not especially care for its tone or the way it works, but you do know that an increasing number of young people—and papas and mamas, too—are fond of the accordion; some, very. One does not have to espouse, play or teach, or even like the accordion, but what with TV, radio, records, and pupils practicing their lessons all around, to avoid listening to it is virtually impossible.

Safe to say, hardly anyone will deny he doesn't mind hearing the instrument when well played. Be that as it may, exponents claim that the accordion is an especially satisfactory medium for developing the pupil's musical understanding, knowledge and performing ability. To this end, good teachers in growing number are devoting their professional efforts and skill. One of the teacher organizations, Accordion Teachers Guild International, the reader may recall, was mentioned in a recent issue of this magazine. To be impartial, another group is mentioned here—the American Accordionists Association, Inc., whose business, among other things, is to promote musical and professional interests of the accordion field, and help raise standards of teaching and performance. Annual contests have been sponsored for nearly twenty years in cooperation with various groups and schools in the New York area.

Pictured at an AAA Executive Board meeting, seated, left to right: Louis Del Monte; Rudy Molinaro, second vice-president; Theresa Costello, secretary-treasurer; Louis Iorio, president; Eugene Ettore, vice-president; Elsie Bennett. Standing, first row, left to right: H. Morck, Paul Leone, Fred Gretsck, Jr., Maddalena Belfiore, Mario Pancotti, Jacob Neupauer, Charles Mag-nante, Charles Nunzio. Standing, top row, left to right: Anthony Mecca, Pietro Deiro, Jr., Al Alcaro, Giulio Giulietti, C. Scholl, Carmen Carrozza, Henri Klickmann. —E.M.



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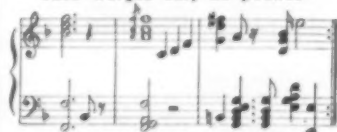
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Intonation and Blend in the A Cappella Choir

IN BUILDING an a cappella organization one of the objectives toward which the conscientious and musically sensitive director strives is good intonation and blend. To achieve this goal with some degree of satisfaction requires careful attention to a number of factors.

The problem that must first be faced is the selection of the membership of the group. Here two considerations are imperative: Each singer must have a reliable ear, and the quality of voice must not be unduly unique.

Let us first consider the ear. In addition to the use of standard recorded pitch tests, which may not give a true picture on first trial, the director should use other devices, such as an interval test, sight singing and singing a familiar melody without accompaniment. The interval test may start with playing simple intervals, one note after the other, asking the singer to match them. This test should include the more difficult intervals, such as diminished fifths, and conclude with diminished triads given as 3-1-5 and 3-5-1 and diminished seventh chords, given as 5-3-7-1 and 3-5-1-7. A singer who can negotiate the last groups unerringly is likely to be quite dependable so far as ear is concerned.

The sight singing exercises should include selections with and without accompaniment. Particularly in the latter, listen for deviations from the diatonic progression in making intervals too large or too small. Singing a well-known melody without accompaniment will reveal the person who habitually sharps or flats or who sings without concentration. It is not uncommon to find those who may otherwise seem to be fair singers ending a short melody, such as a hymn, one-half step off key. Still another ear check would be singing the major scale. Listen for deviations, particularly in using the upper range of the voice.

+

The second consideration mentioned in selecting choir membership is quality of voice. The quality or timbre of a musical tone is determined by the presence and prominence of overtones in the tonal structure. Voices are distinguishable because of this characteristic. Certain physiological aspects of the tone-producing organs and resonating chambers determine which overtones are going to color the voice and to what extent. To secure good intonation, which also presupposes good blend, one should not have widely different vocal timbres in a choir section. Since each voice has its own characteristic overtone pattern, which determines its quality, the problem of securing good intonation and blend will be reduced if voices can be quite similar in quality, thereby eliminating pitch conflicts in the overtones produced by the various voices. The ideal, in so far as pitch and blend are concerned, is to have voices in a section of nearly identical quality. Quality can best be checked by arranging the voices from a section in a row and have each in quick succession sing a given vowel, listening for voices

which sound identical in quality or nearly so. More than one vowel should be used to identify voices; this will need to be watched since some voices may be quite uniform on some vowels and not on others. By grouping uniform voices together and adding one by one the questionable voices, one can determine to what extent voices of particularly different timbres will influence the tone of the section.

Another factor to be considered in good ensemble singing is the vibrato. To write on this subject is to tread on mined ground. However, understanding the nature of the vibrato will aid us in working with it. Vocal vibrato is essentially a pitch deviation of about one-half step, completing about six such pitch cycles per second. In some voices, vibrato is not particularly noticeable, even to the point where one is not conscious of it. Others will vary both in extent of pitch deviation and rapidity. Since vibratos do vary both in extent of pitch and rapidity, it is not possible that a unanimity can be achieved to the extent that all voices in a section deviate to a uniform degree at a uniform rate, although it is possible for individuals, with careful practice, to control both. To have, for example, fourteen voices singing a tone, all with vibrato, will produce a "wide" tone resulting in a detriment to intonation.

Since vibrato is a pitch deviation and since each voice has its own series of overtones, one realizes the extreme complexity of even a single vocal tone produced with vibrato when one considers the overtone structure of each minute pitch increment in the vibrato cycle. Multiply this by the number of voices in the section, and the problem approaches infinity!

It is because of this structure of the vibrato tone, however, that it is pleasing in a solo voice. These minute pitch deviations, each with its overtone series, produce a vibrant, live, colorful tone. Conversely, a tone without vibrato sounds flat, dull, lifeless and uninteresting. It is still-born. A cappella choirs which seek to divest tone of all vibrato produce this dull, bleak, lifeless tone. The solution for the director who strives for good intonation but still wants a tone with life and spirit will find the answer somewhere between the extremes of the bleak, lifeless, colorless tone and the more vibrant, warm, rich and colorful tone produced with some vibrato.

+

Moving now from the area of selection of membership, let us next consider the rehearsal schedule. In carrying out the rehearsal, the director should seek first to gain unanimity in each section. If eight-part music is being sung, develop a good unison tone in each of the eight parts. This should be achieved to the point where the director cannot distinguish voices even when only a few feet away. Sectional practices will be necessary to develop this unison tone. One notices that a small vocal ensemble, such as a trio or quartet, may sound quite rough when first organized. A feeling for blend and intonation develops as the singers continue practicing together. The same principle holds true for a section

in a choir. Singing together, each one concentrating on the total effect, will develop a smooth unison tone if voices are not badly matched from the beginning.

From the eight-part stage of part-practice the organization should move into the four-part stage, again working for good intonation in each of the four sections. Finally, group the sopranos and altos together and the tenors and basses together in a two-part stage. These need not, and should not, be run consecutively but rather concurrently. Rehearsing with the total ensemble should take up only part of the rehearsal time in this process. This procedure may be carried one step further in developing tonal amalgamation. After having developed a good unison tone in each of the eight parts, then four and finally two, the entire ensemble could be divided into several complete and separate choirs of no less than three or four members in each of the four sections, working for good intonation within each such group.

Another important factor in securing good intonation is the need for adhering to uniform vowel structures. Each vowel has its peculiar series of overtones as does also each voice. Good intonation will not be achieved if some are singing a as in *all*, while others sing the vowel as in *and*. Pitch conflicts will result from the overtones of these two vowel sounds even if the fundamental pitch is well adhered to. Uniformity of vowel structure is essential if good intonation is to be secured.

Contrapuntal compositions where voices move to words and word segments at different points along the melodic lines need to be watched carefully in this respect, particularly in slow moving and sustained music. It is often desirable to slightly modify vowels to achieve greater uniformity. The same problem is occasionally found at cadences in other compositions where on a sustained chord some parts are singing one vowel while others have another. Composers have not always been aware of this difficulty and very often a slight re-editing of text will considerably improve the situation.

While being alert to difficulties in singing vowel sounds which can impair intonation, the conductor should also make the most out of situations where it is easier to tune a chord. Words with the *oo* vowel sound, as in *soon*, are the easiest to tune well. This vowel has the fewest overtones of all vowels and consequently does not present the type of difficulty encountered in most vowels.

+

These are some of the major considerations in developing an a cappella ensemble with good intonation. One could add others, such as uniform rhythmic movement from note to note with complete absence of sliding in pitch, an even dynamic level between the voices in a section, the kind of music performed, and so forth. It is quite obvious that one needs ideal conditions under which to work to achieve the ultimate in securing good intonation as well as to excel in any other area.

—EDWIN LIEMOHN, head, music department, and director of choir, Warburg College, Waverly, Iowa.

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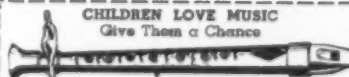
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MUSIC SKILLS FOR THE CLASSROOM TEACHER. By Robert W. Winslow and Leon Dallin. (Dubuque, Iowa: Wm. C. Brown Co.), 1958. 141 pp. \$2.75.

"Music Skills" is a textbook designed for the elementary classroom teacher who plans to teach her own music. There are sections on the use of the singing voice, reading of rhythm, reading from the staff, playing upon instruments most commonly used in the elementary classroom, acquainting the prospective teacher with the piano keyboard and its most common uses, creating music, and singing in two and three parts. The book is practical, concise, interesting in its approach and illustrates again the notable change which has taken place in recent years in the teaching of the so-called fundamentals of music for the elementary classroom teacher.

HOW TO THINK AND SING: MUSIC 3. By Justine Ward and Sister Rose Vincent. (Washington, D.C.: Catholic University Press), 1958. 149 pp. \$4.65.

"How to Think and Sing" is the third volume in a series of study guides in music prepared for Roman Catholic schools, the two preceding books being entitled "That All May Sing" (Grade 1) and "How to Look and Listen" (Grade 2). The first portion of the book is a teacher's guide prepared by Justine Ward. Specific day-to-day lesson plans have been devised by Sister Rose Vincent.

The course of study minces no words about the fact that when music is employed in Roman Catholic parochial schools, it should be taught in a systematic way. It should "aim at making thinkers" not mere imitators; it should teach children to recognize the beautiful as distinguished from the cheap and tawdry, and, next to religion, music is the most important element in forming character—"... a force for good or evil."

"Life adjustment" teachers will be disturbed at the amount of systematic, formal learning that is emphasized in this guidebook. But for those who believe that there should perhaps be more solid content in all music classes from grade one through grade twelve, this new series of books will prove welcome. The emphasis throughout would appear to be largely upon intelligent and beautiful singing. The content, in keeping with the nature of the schools for which it is designed, is, in large measure, upon sacred and religious songs.

MUSIC IN MICHIGAN'S STATE SUPPORTED INSTITUTIONS OF HIGHER LEARNING. A report by the Music Study group—Higher Education Study. The Michigan Council of State College Presidents. (Ann Arbor: J. W. Edwards, Publisher, Inc.), 1956, xi, 64 pp. No price listed.

Faced with the problem of increasing enrollments this study is one section of a wider analysis covering various aspects of higher education in Michigan. Since many of the figures gleaned in this survey may prove of significance in other states it is likely that this book comes at a most appropriate time. Chapter titles are: Historical Summary; Degree and Other Programs and Enrollments; Cooperation, Quality, and Economy in Music Instruction for State Supported Colleges; Nature and Magnitude of Future Needs; Conclusions. The Committee preparing the report was headed by Earl V. Moore, University of Michigan.

HI-FI. By Martin Mayer. (New York: Random House), 1958. 128 pp. \$2.95. Written in popular vein this handbook takes one into the world of those who have made a passion of high fidelity. Teachers of music appreciation will find much of practical value in its pages. If placed in the school library it should prove immediately attractive to budding "hi-fi" exponents because of its non-technical language and numerous hi-fi illustrations.



HARMONY FOR THE LISTENER. By Robert L. Jacobs. (New York: Oxford University Press), 1958. 180 pp. 18 shillings.

Mr. Jacobs subtitles his book "an unconventional textbook." It is that in the sense that there are no written exercises or assignments. It is not at all unconventional, however, in its approach to the subject of harmony. In fact, it is quite traditional, scholarly and lucid. It progresses chronologically through the development of a system of tonality and its subsequent decline in the twentieth century. Each chapter is clearly written and ably summarized. It is doubtful if the reader will find anywhere a more clear and understandable presentation of the subject from the standpoint of the listener. For that reason the book is quite likely to find wide favor as a valuable supplementary text in courses in music appreciation, for it treats of a phase of music which is all too frequently difficult of apprehension and scantily discussed in the usual appreciation textbook. We would even go so far as to suggest that if this book would be used to enlighten some of the murky corners of the traditional harmony textbook, students might approach the subject with more purpose—certainly with a better understanding and comprehension of the nature of the subject.

HOW TO BRING UP YOUR CHILD TO ENJOY MUSIC. By Howard Taubman. (Garden City, New York: Hanover House), 1958. 113 pp. \$2.50.

Music critic Howard Taubman of the New York Times gives advice to parents on the musical education of children. Attention is given particularly to music listening, and each chapter, devoted to different age levels, contains an annotated selection of recordings which are recommended for home libraries. The book should prove of interest to teachers of general music classes.

WHERE THE WORLD ENDS: The Life of Louis Moreau Gottschalk. By Vernon Loggins. (Baton Rouge, Louisiana: Louisiana State University Press), 1958. 273 pp. \$3.95.

Louis Gottschalk (1829-1869) was the first American pianist and composer to earn world-wide acclaim. This well-written biography gives an intimate picture of not only the life of the man but something of the flavor of the period in which he lived. It is an interesting addition to the growing list of musical Americana.

THE INSTRUMENTALIST'S HANDBOOK AND DICTIONARY. By Meyer M. Cahn. (San Francisco: Forman Publishing Co.), 1958. 106 pp. \$1.50.

This little handbook is designed to be placed in the hands of members of school orchestras and bands. It contains sections on rehearsals, public performance, following the conductor, methods of practice, interpretation, group morale, and vocational information. There are short self-evaluating tests scattered throughout the book. Included are also fingering charts, some basic fundamentals of music, and a short glossary of musical terms.

FUNDAMENTAL MUSICIANSHIP FOR THE ELEMENTARY CLASSROOM TEACHER. By Hartley D. Snyder. (San Francisco, Calif.: Fearon Publishers), 1957. 125 pp. No price listed.

This approachable book designed for the classroom teacher proceeds by easy stages through the elements of rhythm, singing of folk melodies, acquaintance with the piano keyboard and the use of simple instruments with songs. The fundamentals (notation, keys, major and minor modes, scales, and chords) are simply and meaningfully presented in the context of music which will be used in the elementary grades.

MUSIC EDUCATION IN ELEMENTARY SCHOOLS: Guide and Course of Study Providing Simple Progressive Movement Through the Grades in Essential Musical Learnings. By Maude G. Byer. With a foreword by Helen Heferman. (San Francisco: Fearon Publishers), 1957. 122 pp. \$2.00.

The full title of this spiral bound manual is indicative of its contents. In succinct outline form the book provides the elementary classroom teacher with a workable basis upon which to organize her music instruction. The guide is replete with suggestions obtained from hundreds of teachers and consultants. It is designed to assist teachers in providing suitable musical learnings at each grade level and to serve as a basis for an in-service education program in music. All aspects of elementary grade music teaching are considered and the course more than adequately fulfills its avowed purpose. There is included in the text a bibliography, a practical section on signs and symbols used in music, and a self-pronouncing list of composers and glossary of musical terms.

MORLEY'S CANZONETS FOR THREE VOICES. By John Earle Uhler. (Baton Rouge, Louisiana: Louisiana State University Press), 1957. 49 pp. \$2.50.

The author discusses the Morley canzonets for three voices from the standpoint of the general student of the Renaissance. Technical musical expressions have been avoided and the whole is of as much concern to the student of literature as to the musicologist. The major portion of the book consists of a facsimile of a rare German edition of 1624.

THE NEW OXFORD HISTORY OF MUSIC. Vol. I. Ancient and Oriental Music. Edited by Egon Wellesz. (New York: Oxford University Press), 1957. xxiii, 530 pp., \$9.50.

Designed to replace the previous series of historical studies in music first published in six volumes under the editorship of W. H. Adcock, the present expanded series of eleven volumes (J. A. Westrup, Editor-in-Chief) represents not merely a revision but an entirely new survey of the history of music upon a monumental scale.

Volume I, Ancient and Oriental Music, covers all music which lies outside the Christian European field. It opens with a chapter on primitive music and continues with divisions on the music of China and the Far East, India, Egypt and Mesopotamia, Judea, Greece and Rome, and Islam. Each chapter is written by a distinguished scholar in his particular sphere of study. An album of recordings "History of Music in Sound" issued by RCA Victor supplements each individual volume in the "New Oxford History of Music."

This entire series will represent a new level of achievement for Oxford University Press and, if one may judge from previous acquaintance with publications of some of the authors here represented, the whole may provide a more intelligently balanced understanding of music against the backdrop of history in all its varied manifestations than has been true of perhaps too many historical works on music in the past.

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PERIODICALS

Music Educators Journal. Official magazine of the MENC and its associated organizations. A professional necessity. Enables the busy music educator to keep posted regarding current thought, trends, activities, new publications and products, and the general affairs of the entire field. Included with active membership. Separate subscription, \$3.50 per year. Single copy 75c. Back copies: Information in regard to available back copies on request.

Journal of Research in Music Education. A publication of the Music Educators National Conference under the direction of the JRME Editorial Committee and Editorial Associates. Two issues each year (Spring and Fall). Subscription: One year (two issues) \$3.75; two years (four issues) \$6.75. All issues, Vols. I, II, III and IV are available except Vol. I, No. 2, Fall 1953, and Vol. II, No. 1, Spring 1954. Information regarding prices on request.

THE NEW BASIC CONCEPTS BOOK

Basic Concepts in Music Education, published as Volume I of the Fifty-sixth Yearbook of the National Society for the Study of Education, was prepared by a committee appointed by NSSE. Members of the committee: Oleta Benn, Clifton A. Burmeister, Robert W. House, Charles Leonhard, T. R. McConnell (NSSE representative on the committee), Thurber H. Madison (chairman), Theodore F. Normann, Nelson B. Henry (ex-officio), General Editor of NSSE. 1958. 375 pp. Paper cover \$3.25; cloth \$4.00. Send orders to University of Chicago Press, 5750 Ellis Avenue, Chicago 37, Illinois. (See January 1958 Music Educators Journal, page 30.)

THE SOURCE BOOK

Music in American Education (Source Book II). The current handbook and guide for music educators and students of music education. Many hundreds of music educators contributed to this remarkable example of the results of cooperative endeavor. Between the covers of one handy, superbly organized book is found the essence of the three years' work of the Music in American Education Committees, whose reports of studies, experiments, investigations, discussions, and recommendations are represented. Edited by Hazel Nohavec Morgan. First printing December 1955. 384 pp. Flexible board cover. \$4.75.

BIBLIOGRAPHIES

Bibliography of Research Studies in Music Education—1948-1956. Prepared by William S. Larson. Published as the 1957 Fall Issue of the Journal of Research in Music Education, the Bibliography includes more than 2,000 titles not contained in Mr. Larson's 1932-1948 compilation. 1958. 165 pp. Paper cover, sewed binding. \$3.00.

Music Education Materials—A Selected Bibliography. A Music Education Research Council publication prepared by a special committee under the chairmanship of Earl E. Beach. 1958. 100 pp. Paper cover, sewed binding. \$2.00. Anticipated publication date July, 1958.

GRANTS AND AWARDS

Educational Grants and Awards in the Field of Music. A directory of assistance, awards, commissions, fellowships and scholarships available to those musicians who are mature in development and/or who have established successful careers and seek financial backing for additional schooling, study, composition or recognition. Prepared for the Music Education Research Council of the Music Educators National Conference by Everett Timm. 1957. Planographed. 43 plus 2 pp. and cover. 50c.

GUIDING PRINCIPLES

Guiding Principles for School Music Group Activities. Report of a joint committee representing the North Central Association of Colleges and Secondary Schools, the Contest and Activities Committee of the National Association of Secondary School Principals, and the Music Educators National Conference. Adopted by the NCACSC. 1957. 8 pp. 25c.

INTERNATIONAL

How Can Music Promote International Understanding? Prepared by Vanett Lawler, executive secretary of the MENC. 1957 reprint from an article first published in The Bulletin of the National Association of Secondary School Principals, December 1956. 8 pp. 50c.

JAZZ

Afro-American Music. A brief analysis of the sources and development of jazz music, with a historical and geographical chart devised by the author, William H. Tallmadge, and constructed by N. F. Truesdale. Reprinted from the Music Educators Journal, September-October 1957. 8 pp. including double-page chart. 25c.

CURRICULUM-ADMINISTRATION-SUPERVISION

Art in a Changing America. A report for the Music in American Life Commission on Music in the Community by Max Kaplan, chairman. 1958. 90 pp. and cover. \$1.00.

Music Education in a Changing World. Part II of the 1958 report for the Music in American Life Commission on Music in the Community. 1958. 60 pp. and cover. \$1.00.

Singing in the Schools. Three monographs prepared for the Music in American Life Commission on Standards of Literature and Performance by the Committee on Literature and Interpretation of Music for Choral Organizations, Helen M. Hosmer, chairman. Titles: "Small Vocal Ensembles," "Assembly Singing," "Choral Music in the Junior High School and Its Relation to the Adolescent with Particular Reference to Boys' Voices." 1958. 32 pp. and cover. 50c.

The Music Teacher and Public Relations. Prepared for Commission III (Music in General School Administration) by a committee under the chairmanship of Edward J. Hermann. 1958. 48 pp. Paper cover. \$1.00.

Let's Keep Our Balance in Education, by Lyman V. Ginger, president of the National Education Association of the United States. Reprinted from the February 1958 Journal of the National Education Association. 1958. Four-page leaflet. Single copy 5c; dozen 35c.

Music for Fours and Fives. Prepared for Commission IV (Music for Pre-school, Kindergarten and Elementary School) by a committee under the chairmanship of Beatrice Landeck. 1958. 32 pp. Paper cover. 75c.

PIANO IN THE SCHOOLS

Keyboard Experience and Piano Class Instruction (Piano in the Classroom). This book discusses the related teaching areas of Keyboard Experience, Piano Classes, and Private Instruction. A guide and aid for all who are concerned with teaching or curriculum planning. 1957. 48 pp. and cover. \$1.00.

Music Begins with the Piano. An illustrated brochure presenting opinions of leading educators regarding the importance of piano as a basic musical instrument in music education. 1958. 8 pp. and cover. 10c.

STRINGS

The String Instruction Program in Music Education. A series of reports issued by the MENC Committee on String Instruction in the Schools, Gilbert Waller, general chairman.

String Instruction Program No. I (SIP I). Reprinted, 1957, from Music in American Education (Source Book II). 24 pp. and cover. 75c. Chapters: (1) The Importance of Strings in Music Education. (2) String Instrument Study and Playing. (3) Improvement in Teacher Training Curricula in Strings. (4) Basic Principles of String Playing as Applied to String Class Teaching. (5) Minimum Standards for String Instruments in the Schools.

Bibliography for String Teachers (SIP II). Albert Wassell and Walter Haderer (String Instruction Program II). 1957. Planographed. 16 pp. and cover. 50c.

String Teacher and Music Dealer Relations and Problems (SIP III). By John Shepard and Subcommittee (String Instruction Program III). 1957. 12 pp. and cover. 50c.

Recruiting Strings in the Schools (SIP IV). By William Hoppe and Subcommittee (String Instruction Program IV). 1957. Planographed. 7 pp. and cover. 50c. Included in the same pamphlet with SIP V.

Interesting String Majors in Music Education (SIP V). By Gerald Doty and Subcommittee (String Instruction Program V). 1957. Planographed. 8 pp. Included in same pamphlet with SIP IV, which see for price.

Why Have a String Program? (SIP VI). By Markwood Holmes and Subcommittee (String Instruction Program VI). Planographed. 7 pp. and cover. 50c. Included in same pamphlet with SIP VII.

The Selection and Care of a String Instrument (SIP VII). By Frank Hill and Subcommittee (String Instruction Program VII). 1957. Planographed. 8 pp. Included in same pamphlet with SIP VI, which see for price.

Basic Principles of Double Bass Playing (SIP VIII). By Edward Krolick (String Instruction Program VIII). 1957. Planographed. 14 pp. and cover. 50c.

Basic Principles of Cello Playing (SIP IX). By Louis Potter, Jr. (String Instruction Program IX). 1957. Planographed. 14 pp. and cover. 50c.

Basic Principles of Violin Playing (SIP X). By Paul Rolland (String Instruction Program X). Contains 40 engraved examples and illustrations. Ready about July, 1958. 64 pp. and cover. \$1.50.

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THE CHANGING SCENE

♦ **HARRY A. ALSHIN**, of Scarsdale High School, Scarsdale, New York, has been named coordinator of the newly initiated string program for talented high school musicians at the Aspen Music School and Festival, Aspen, Colorado.

♦ **HAROLD B. BACHMAN**, director of bands, University of Florida, Gainesville, was honored at an awards banquet in May, after he announced his plans for retirement next February. Mr. Bachman officially ends ten years of service as the University of Florida's band director in September, when he will be succeeded by his assistant, Reid Poole.

♦ **ARLON O. BOGARD**, instrumental music director at Franklin High School, Portland, Oregon, died on April 3, 1958. He gave many years of dedicated service to the cause of music education, teaching for ten years in Iowa before coming to Portland in 1938. Two weeks before his death he served as the conductor of the Oregon All-State High School Orchestra. He also was serving as conductor of the Portland All-Elementary School Orchestra. Well-known as an instrumental music adjudicator and festival director in Oregon and Washington, Mr. Bogard was particularly interested in church music and during his stay in Portland directed choirs at three different churches. His unexpected and untimely death came as a shock to all of his friends and colleagues.—A.V.W.

♦ **TED J. CRAGER** has been appointed chairman of the Department of Music and director of bands at West Texas State College, Canyon. He was formerly director of bands in Monterey High School and coordinator of secondary school music for the public schools of Lubbock, Texas.

♦ **ROBERT B. CUTLER**, assistant professor of music and organist at Lehigh University, Bethlehem, Pennsylvania, becomes head of the department of music and associate professor at Lehigh on July 1, succeeding William H. Schempf, who became director of music at the U.S. Military Academy.

♦ **OSCAR B. DAHLE**, director of choral music at the Minneapolis South West High School and at St. John's Lutheran Church, Minneapolis, has been appointed instrumental editor at Schmitt, Hall & McCreary, music publishers, Minneapolis, Minnesota.

♦ **RICHARD E. DUNCAN**, formerly of Omaha, Nebraska, is now director of the School of Music, West Virginia University, Morgantown.

♦ **WALTER H. HODGSON**, dean of the School of Music, North Texas State College, becomes head of the department of music at Michigan State University, East Lansing, on August 1. A member of the North Texas State College faculty since 1942 and dean of the music school since 1947, Mr. Hodgson succeeds the late Weldon Hart as head of Michigan State's music department.

♦ **CHARLES HOWARD HOPKINS**, dean of Stetson University, De Land, Florida, since 1950, becomes dean of Westminster Choir College, Princeton, New Jersey, on September 1. Mr. Hopkins succeeds Rhea Williamson, who has been dean of the College since its founding in 1926.

♦ **WILLIAM F. KINNEAR**, former music supervisor, band and orchestra director, and since 1955 northwestern representative for Carl Fischer, Inc., New York City, now is west coast representative for the Theodore Presser Company, Bryn Mawr, Pennsylvania.

♦ **ROBERT M. LARSON**, director of the Conservatory of Music, Morningside College, Sioux City, Iowa, has been appointed professor of music and chairman of the music department at Coe College, Cedar Rapids, Iowa. Mr. Larson is president of the Iowa Music Teachers Association.

♦ **PAUL MAKARA**, violinist, next fall joins the faculty of the music department at Bowling Green State University, Bowling Green, Ohio.

♦ **PETER MENNIN** has been named director of the Peabody Conservatory of Music, Baltimore, Maryland, succeeding Reginald Stewart who resigned at the close of the school year. Mr. Mennin joined the composition department of Juilliard School of Music in 1947, a post he has held until his present appointment.

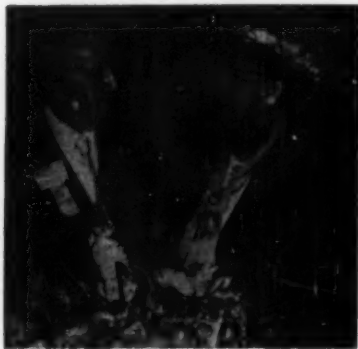
♦ **HAROLD MUELLER**, formerly of the faculty of the University of Minnesota, will join the Austin College faculty, Sherman, Texas, as chairman of the department of music.

♦ **HAROLD S. ORENDORFF**, chairman of the Fine Arts Division of Glenville State College, Glenville, West Virginia, since 1948, has accepted a position as chairman of the Music Education Department at State Teachers College, Indiana, Pennsylvania.

♦ **DAVID S. VAN FLEET**, music educator and professional musician, who has for some years been assistant manager of the University Music House, Ann Arbor, Michigan, has transferred to the staff of the Theodore Presser Company as Mid-west representative.

♦ **DAVID WALLACE** of Glenville State College, Glenville, West Virginia, is the new editor of the West Virginia MEA "Notes a Tempo," official state periodical. Former editor was Walter L. Coplin, School of Music, West Virginia University, Morgantown.

♦ **DR. and MRS. JOHN FINLEY WILLIAMSON**, president and dean, respectively, and co-founders of Westminster Choir College, Princeton, New Jersey, retired on June 15, 1958. The couple has spent a lifetime of devoted and inspired leadership that has built the College into a compelling force for the betterment of church music and given the choir its reputation of world-wide excellence.



ARTHUR WAHLBERG, professor emeritus of Fresno (California) State College, and past president (1933-1935) of the MENC Western Division, received the 1958 Mancini Award to "an outstanding music educator in California." The award, a \$1,000 grant and a gold medal, was established by John Kimber. Pictured with Mr. Wahlberg is Mrs. Wahlberg, who was present at the award ceremony in Los Angeles at the MENC Biennial Convention in March.

June-July, Nineteen Fifty-eight

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THE BUSINESS OF THE MENC

A Review of Business Transacted at the 1958 Biennial Convention of the Music Educators National Conference and Other Items of Interest to the Membership

THE 1958 MEETING at Los Angeles most auspiciously launched the second half-century of the Music Educators National Conference. Our West Coast colleagues did themselves proud! It was truly a wonderful feast of all that can be contrived to make a convention worth while. The meaty and exciting sessions, the high standard of the musical performances, the hospitality and business efficiency of the host city committees—staffed largely by administrators—the record-breaking attendance, are among the things that people will talk about for a long time to come.

Inasmuch as the program was published in the convention (February-March) issue of this magazine, no attempt is made here to provide a review or commentary. Members who would like to review the program in its full detail may secure copies of the official program book as long as the supply lasts by addressing the headquarters office at 1201 Sixteenth Street, N.W., Washington 6, D. C.

Matters pertaining to the business of the convention, briefly touched upon in the paragraphs on these pages for the information of MENC members, are covered more extensively and in more detail in the reports of the Board of Directors and the State Presidents National Assembly, copies of which are also available to members upon request.

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Associate Membership at the National level has been discontinued.

Life Membership. Open to all individuals who are eligible for active membership, continues at \$150.00 for life enrollment without further payment of annual dues.

Patron Membership remains the same, and is open to individuals, organizations, institutions or business firms wishing to contribute \$500 or more to the MENC for endowment, research, or specified activity.

Contributing Membership also remains the same, and is open to individuals who wish to contribute \$15.00 or more annually to the support of the MENC.

*Annual subscription to the MUSIC EDUCATORS JOURNAL for non-members, \$3.50. Annual subscription for members when included with active membership dues and other memberships having active status, \$2.00 per annum. Annual subscription for the *Journal of Research in Music Education*, \$3.75. When included with annual dues (special, active or student), \$2.00.

Continued on page 58



Los Angeles Night Junior High School Chorus. Geraldine Healy on the podium.

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TEACHING MUSIC IN OUR SCHOOLS by N. E. Glenn. A book of genuine interest to every educator instructing students to become the music teachers of tomorrow. 152 pages, paper bound. \$3.00.

MUSIC LISTENING EVALUATION FORM by F. Anthony Viggiano. A book of forms for music listening evaluation. 48 pages, paper bound. \$1.60.

TECHNIQUES OF TWENTIETH CENTURY COMPOSITION by Leon Dallin. Systematically explains the materials and methods of contemporary music. Beautifully illustrated. 242 pages, paper bound. \$3.50.

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Continued from page 56

Corporate Membership is the classification provided for firms and institutions holding active membership in the Music Industry Council, an auxiliary of the MENC. Dues for the MENC corporate membership are included in the annual active dues of the MIC.

Individuals holding patron, contributing, or corporate membership, who are eligible for active membership in the MENC, have the rights and privileges of such membership.

Membership Year

The period for which annual membership dues are payable and applied hereafter will be from July 1 through the following June 30, instead of the calendar year as formerly. This change, made upon the recommendation of the State Presidents National Assembly in 1956, becomes effective July 1, 1958.

State Presidents National Assembly

The seventh biennial SPNA was a convincing manifestation of the significance of this important body. There were represented fifty federated units, including forty-seven states, the District of Columbia, Hawaii and Alaska. Meeting for two full days prior to the opening of the convention program, the sessions were devoted to a carefully planned schedule of professional, organizational and educational affairs with which the professional organization of music education is concerned. (The official photograph of the 1958 SPNA was published on page 36 of the April-May 1958 MUSIC EDUCATORS JOURNAL.)

Resolutions and Recommendations

Originated in the SPNA and approved by the Board of Directors, was a strong resolution in support of Senate and House bills providing for a Federal Advisory Commission on the Arts and the establishment of a national capital center of the performing arts. This action was communicated to proper Congressional committees through the NEA Legislative Division. Similar action was taken with regard to the King-Jenkins bill pertaining to tax equity for teachers.*

*The cumulative effect of individual letters and telegrams to Congressmen, and resolutions such as the one adopted by the MENC Board of Directors and the State Presidents National Assembly in Los Angeles, generated so much political pressure in Congress that the Treasury Department forestalled Congressional action by issuing a ruling which is slightly more generous than the King-Jenkins Bill would have been. Example: The King-Jenkins Bill stipulated a ceiling of \$600 per year; the Treasury Department regulation has no ceiling. It is gratifying to note that, without question, the influence of the NEA and its Departments was undoubtedly responsible for this action by the Treasury Department in view of the fact that the NEA and its Departments, such as the MENC, were evidently to be instrumental in securing passage of the King-Jenkins Bill. Therefore, the Treasury Department chose to take the initiative itself in its interpretation of the Internal Revenue Code, rather than receive a directive from Congress. Henry Aldous Dixon (R. Utah) says, "It is doubtful that this could have been accomplished without the NEA efforts."

The communication contained the signatures of all the state presidents and members of the Board of Directors who were in attendance. Every state in the Union was represented.

The SPNA and Board of Directors also gave support to the recommendation made at a meeting of state supervisors of art and music sponsored by the United States Office of Education in January 1958, to the effect that a director of art education and a director of music education be provided for in all states not now making such provision.

A special recommendation of the State Presidents National Assembly pertained to the feasibility of providing more frequent meetings of SPNA, perhaps on an annual basis, and the provision for continuity of official representation of the states, possibly by including in the SPNA state representation not only the state presidents in office but, in addition, presidents-elect and other duly elected officials, and administrative or executive officers whose participation would aid in maintaining continuity of state representation.

Another special recommendation of SPNA proposed to the Board of Directors concerned the further development of SPNA participation in matters pertaining to the formulation of general policies of MENC. In line with the marked progress which has been made in this direction since the SPNA was established a few years ago, it seems evident that there must be continuing study of ways and means for utilizing the benefits which can accrue to the MENC through the fullest practicable utilization of the state representation plan, which is the basis of the SPNA functions.

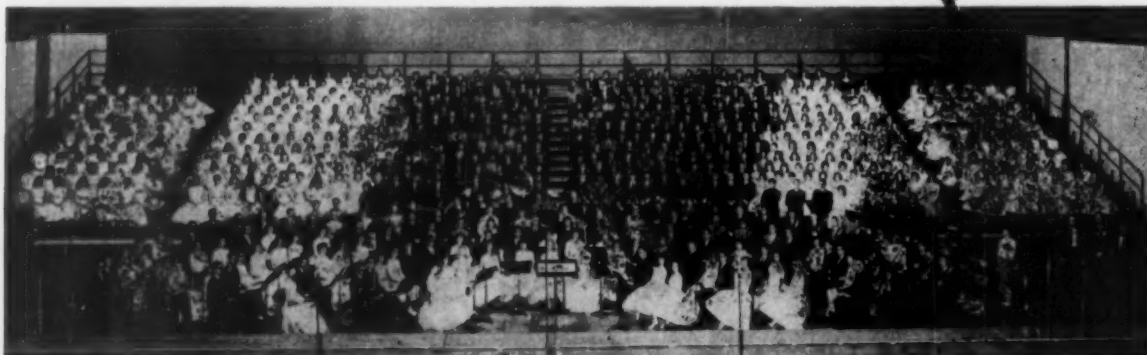
Other recommendations referred to the Board of Directors for consideration during the coming biennium pertained to the selection of performing groups at national and division meetings of the MENC; to improvement of state-wide planning and programs in music education; the coordination of the total program from kindergarten through college, and more emphasis on successful practical teaching experience in the schools for college teachers whose responsibility is teacher education.

Gleaned from the Official Reports

Here are given brief items, of interest to all members, which are extracted from the reports of the Board of Directors, State Presidents National Assembly, and other official groups.

Study Committee on Goals and Purposes. The report of the 1958 committee, approved by the Board of Directors, was printed in the April-May 1958 MUSIC EDUCATORS JOURNAL. Action of the Board: A permanent study committee on goals and purposes of music education is to be established.

Continued on page 60



Southern California High School Band and Chorus. Standing at the right: Lee Chrisman, Clinton Sawin, Clarence E. Sawhill.

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SINGER (in addition to the above) with Tudor Madrigal Singers, Chicago (one season), John Halloran Choralists, Chicago (three seasons).

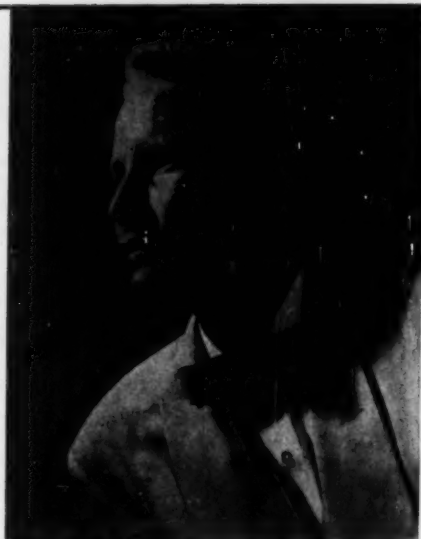
NETWORK TELEVISION—regular appearances on: Perry Como Show, Dinah Shore Show, Carroway at Large, and the Arthur Godfrey Show.

NETWORK RADIO—guest appearances on: The Woolworth Hour, The Bell Telephone Hour, and Longine-Wittnauer Choralists.

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Continued from page 58

Music in American Life. The commission and committee organization plan, as authorized by the Board of Directors, officially comes to a close as of June 30, 1958, although there may be some carry-over for completion of projects still in progress. Adaptations and revisions involving future commission or committee activities will be the responsibility of the Board of Directors in the 1958-1960 biennium.

Joint Council for Arts. Participation of the MENC in the development of a Joint Council of Associations of Arts in Education was authorized by the Board of Directors in 1957. Progress was reported but the proposed joint council has not as yet been formed.

Society for Research in Music Education. Under consideration during the 1958-1960 biennium, by action of the Board of Directors, is the recommendation of the Music Education Research Council that the scope and effectiveness of the MERC be enlarged and made more effective by the development of a "Society for Research in Music Education," which

would be open to any member of the Music Educators National Conference and would have the purpose of encouraging and advancing research in the various areas of music education.

Professional and Trade Relations. The committee appointed to conduct a study and make a report which could be the basis of a printed pamphlet on "Guiding Principles for Professional and Trade Relations" indicated good progress which, it is hoped, will lead to completion of the report during the coming biennium. The responsibility of the committee has to do with all phases of business and professional relationships and ethics. One important area is copyright, assigned to a special section of the committee which held an open meeting at the Los Angeles convention.

Nominating Committee Procedures. The 1956-1958 biennium provided opportunity for formalizing the nominating committee procedures authorized by the Constitution and Bylaws. Hereafter the nominating committee will be set up by the Board of Directors two years in advance. This may

By Music Educators For Music Educators

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PIANO IN THE SCHOOLS

Keyboard Experience and Piano Class Instruction (Piano in the Classroom). This book discusses the related teaching areas of Keyboard Experience, Piano Classes, and Private Instruction. The purpose is to acquaint school administrators, music specialists, classroom teachers and others with the usefulness of the piano as a means of developing the musical growth of pupils, and provide a guide and aid for all who are concerned with teaching or curriculum planning. 1957. 48 pp. and cover. \$1.00.

Handbook for Teaching Piano Classes. Prepared by the Piano Instruction Committee of the MENC, Raymond Burrows, chairman. An invaluable treatise dealing with all phases of class piano instruction. 1952. 88 pp. \$1.50.

MUSIC CAREERS—GUIDANCE INFORMATION

Your Future as a Teacher of Music in the Schools. Prepared by William R. Sur. This useful brochure makes available an immediate source for music educators who are asked by fellow teachers, counselors and students for guidance information. Especially valuable for high school counselors in meeting their responsibility to interest capable students in music as a vocation. Should be made available to all students whose qualifications warrant their consideration of music teaching as a vocation. 1954. 8 pp. 30c postpaid. 10 to 50 copies 20c each plus postage. Over 51, 18c each plus postage.

Careers in Music. A useful four-page brochure jointly sponsored by the Music Teachers National Association, Inc., the National Association of Schools of Music, and the Music Educators National Conference. Discusses briefly over-all requirements for and benefits received from nine diverse categories of career possibilities in music. Educational qualifications, salary opportunities, teaching in the secondary schools and colleges, careers in performance are among the items covered. Valuable for high school counselors. Available from the offices of any one of the three organizations. 1956. 4 pp. 5c single copy. Lots of 25, \$1.25; 50, \$2.00; 100 or more, \$3.00 per hundred. Prices include postage.

CHILD'S BILL OF RIGHTS IN MUSIC

The Child's Bill of Rights in Music interprets what is meant by the MENC slogan, "Music for Every Child; every child for music." Prepared by the MENC Council of Past Presidents, Peter W. Dykema, chairman (1948-50), and adopted as the official resolutions of the MENC at its 1950 biennial convention. "The Child's Bill of Rights" has been disseminated throughout the world through periodicals and other media, including publication in a UNESCO bulletin and inclusion in the report adopted in 1951 by North Central Association of Colleges and Secondary Schools, listed elsewhere in this catalog. Reprinted in a 4-page leaflet. 1 copy free. 100 \$2; dozen 35c.

MUSIC EDUCATORS NATIONAL CONFERENCE, 1201 SIXTEENTH ST., N.W., WASHINGTON 6, D.C.

COMMUNITY MUSIC

Music for Everybody. A valuable reference book, handbook and manual for those interested in community-wide music promotion and organization. 32 pages of illustrations, giving a cross section of school-community activities in the United States. 64 pp. Paper cover. 1950. \$1.00.

FILMS

Handbook on 16 mm. Films for Music Education. Prepared by Lilla Belle Pitta, coordinating chairman, 1948-51, of the MENC Committee on Audio-Visual Aids. Tells the what, where and how of 16 mm. films for educational use. Classified and annotated lists of films and helpful suggestions. 1952. 72 pp. and cover. \$1.50.

NATIONAL ANTHEM

The Code for the National Anthem of the United States of America. Recommendations applying to all modes of civilian performance of The Star-Spangled Banner. Printed in a 4-page leaflet with the authorized "service version" in A-flat (words and music). The code was prepared by a joint committee representing leading national organizations and the War Department. Single copy free; per dozen copies, 35c; per hundred, \$2.00.

CODE WITH A. F. OF M.

Code adopted by the American Federation of Musicians, Music Educators National Conference, and American Association of School Administrators. Single copy free. Quantity prices on request.

MUSIC LISTS AND COMPETITION MATERIALS

Selective Music Lists for Instrumental and Vocal Solos, Instrumental Ensembles. Prepared by the National Interscholastic Music Activities Commission. 1957. 96 pp. and cover. \$1.50. (Vocal ensembles are not included.)

Selective Music Lists for Band, Orchestra, String Orchestra, Choral Groups. Prepared by the National Interscholastic Music Activities Commission. 1955. 48 pp. and cover. \$1.50.

Standards of Adjudication. This is the completed section on adjudication of music competition-festivals in preparation for the new Manual on Interscholastic Activities in Music to be published by NIMAC. 1954. Mimeographed. 9 pp. and paper cover. 25c.

Sight Reading Contests. Guide to the organization, management and adjudication of sight-reading contests for bands, orchestras, choruses. Also a section of the new manual to be published by NIMAC. 1954. 14 pp. and paper cover. 25c.



❖ Hundreds of classroom teachers from the Los Angeles area and of course many visiting music teachers attended the workshop sessions. The picture above shows one of the several workshops especially planned for classroom teachers.



❖ Audience participation programs were included in generous measure in the 1958 MENC convention program. The picture above shows a special session devoted to "The Social Instruments in the General Music Program." ❖ Members of the audience joined vigorously with the Workshop leaders in the demonstration pictured below.



❖ Nearly a thousand student members attended the Los Angeles Convention. A few of them are shown in the social hour scene below.



be the first step leading to election by mail, as provided for by the Constitution and Bylaws under the authority of the Board of Directors.

NATS and MENC. Steps are being taken to implement recent moves made by the National Association of Teachers of Singing and the MENC to establish a cooperative arrangement through the medium of a joint committee. Cooperation of this kind was implicit in the original setup of the Music in American Life Commission and Committee plan.

Associated Teacher Ed. Organizations. Steps were initiated by the Board of Directors to implement exploration of this proposed cooperative project in consultation with officers of the American Association of Colleges for Teacher Education.

MENC Auxiliary and Associated Organizations actively participated in the convention in various ways. The Music Industry Council, of course, through its officers and members, provided what is generally regarded as the most effective and attractive exhibits in the history of the Conference. National Interscholastic Music Activities Commission held its biennial business meeting, as did MIC. Results of elections are reflected in the directory of officers printed in this issue of the JOURNAL. The College Band Directors National Association and the National Association of College Wind and Percussion Instructors (NACWPI) participated in the general program, the former sponsoring one of the outstanding general sessions.

Commissions and Committees sponsored many fruitful meetings, the results of which will be evidenced in later issues of the JOURNAL and in valuable additions to the MENC catalog of publications.

Standard Format for State Periodicals. Among important results of the several sessions of the Council of State Editors was the adoption of standard formats and general mechanical specifications for the official magazines of the federated state music educators associations. A copy of the report of the State Editors Council may be secured from the MENC headquarters office or from the officers of the Council: Chairman—Clyde Holsinger, editor, *The Indiana Musicator*, Manchester College, North Manchester. Secretary-vice-chairman—H. Arthur Schrepel, editor, *The Nebraska Music Educator*, Box 145, Pawnee City.

Copyright. One of the most important meetings at the convention was the crowded session devoted to discussion of copyright matters. The official national and state magazines will devote space to various aspects of this vital subject.

Research Council Recommendations. Among other recommendations made by the Music Education Research Council at the Los Angeles sessions were the following: Investigation of possible arrangements for securing microfilms of doctoral dissertations in music education currently accepted; arrangements for the publication, annually or otherwise, of dissertation abstracts in the field of music; the formation of a National Society for Research, previously referred to.

MEJ Editorial Board reported plans for further development of the content and format of the official magazine. One important recommendation to the Board of Directors was that consideration be given to increasing the number of MUSIC EDUCATORS JOURNAL issues per year as soon as is deemed expedient.

National Convention Sites. In 1960—Atlantic City, March 18-23. In 1962—Chicago, Illinois, March 30-April 4. Invitations for subsequent national conventions have thus far been received from Kansas City, Philadelphia and St. Louis.

Music Educators National Conference

AND ASSOCIATED ORGANIZATIONS

Corrected to May 1, 1958

Music Educators National Conference

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Orchestra—Benjamin Plotkin, 739 Hemlock Rd., Union, N.J.
Chorus—Marguerite Ough, 11 Third Ave., Bay Shore, N.Y.

North Central Division

Chairman—Roger Hornig, 831 Fourth St., Wisconsin Rapids, Wis.

Delegates to National Board of Control:

Band—Richard Ritscher, State Teachers College, Dickinson, N.D.
Orchestra—Herbert Murphy, 1402 E. Elm, Lima, Ohio
Chorus—E. A. Hill, 239 Wing Park Blvd., Elgin, Ill.

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Chairman—Elwyn Schwartz, University of Idaho, Moscow, Idaho

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Chairman—Frank Crockett, Mississippi Southern College, Hattiesburg, Miss.

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Orchestra—Robert Fielder, Abilene Senior High School, Abilene, Tex.
Chorus—Ed Hatchett, 567 N. McCollough, San Benito, Tex.

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THE MUSIC EDUCATORS NATIONAL CONFERENCE, a Department of the National Education Association of the United States, is a voluntary non-profit organization representing all phases of music education in the schools, colleges, universities, teacher-training institutions. Membership open to any person actively interested in music education. Headquarters and publication office: 1201 Sixteenth St., N.W., Washington 6, D.C.

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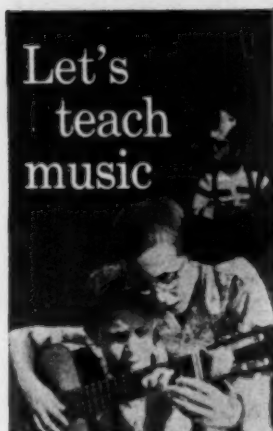
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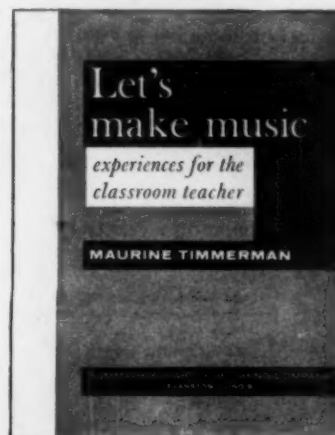
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